

THE LANCET

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2371.

SATURDAY, APRIL 5, 1873.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—For the Relief of Distressed Artists, their Widows and Orphans. President—Sir Francis Grant, P.R.A. The Right Hon. Sir ROBERT P. COLLIER will preside at a Dinner, to be held at Willis's Rooms, St. James's, on SATURDAY, the 10th of May, in aid of the Funds of this Institution. The cost of the Dinner, including Wines, 12s. Tickets can be obtained from the Stewards or Officers of the Society, who also will receive notice of Donations, to be announced at the Dinner.

JOHN EVERETT MILLAIS, R.A., Hon. Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
FREDERIC W. MAYNARD, Assistant Secretary,
24, Old Bond Street, W.

ROYAL MANCHESTER INSTITUTION.

AUTUMN EXHIBITION OF MODERN WORKS OF ART.

Intending Contributors are informed that the Exhibition of Modern Pictures in Oil and Water Colours, Specimens of Sculpture and Casts, and Architectural Designs, will be OPENED as soon as practicable after the Closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 15th of AUGUST.

Pictures, &c. from London will be forwarded by Mr. W. A. SMITH, 24, Charles-street, Middlesex Hospital, if delivered to him before the 9th of August, by Artists who have received the invitation circular. From other places, Artists who have also received such circular are requested to send them by the most convenient and least expensive conveyance. Works sent by other parties must be carriage paid.

Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the admission of Works from private individuals and from dealers.

The Council offer, as the Heywood Prize, Fifty Pounds to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years; but they reserve the power of withholding the Prize should there be no Work of sufficient merit in the Exhibition. Pictures lent by private individuals for Exhibition during a shorter period will not be allowed to enter into competition for the Prize.

March, 1873.

HENRY M. ORMEROD, Hon. Sec.

THE TWENTIETH ANNUAL EXHIBITION OF PICTURES. the Contributions of Artists of the Continental Schools, at the FRENCH GALLERY, 150, Pall Mall, is NOW OPEN.

LONDON ANTHROPOLOGICAL SOCIETY.

THE FIRST ORDINARY MEETING will be held at 1, Adam-street, Adelphi, on WEDNESDAY, 9th of April, at 8 p.m., when the President will deliver an Inaugural Address, and the following Papers will be read:—Notes on certain Ancient Temples in Malin; by T. Inman, M.D., and 'Marriage by Capture,' by C. S. Wake. Four Special Meetings, to which the Public will be admitted, will be held shortly. Particulars may be obtained of the HONORARY SECRETARY, S. Gray's Inn-square, W.C.

VICTORIA INSTITUTE.—Prof. KIRK (Edin.)

will read a Paper on FORCE, on MONDAY, April 7th, at 6 o'clock. Admission, 1s. F. PETER, Hon. Sec., 8, Adelphi-terrace, Strand.

WAGNER SOCIETY.—Conductor, Mr. ED.

FRANKEUTHNER.—LAST CONCERT, St. James's Hall, FRIDAY EVENING, May 9th, Half-past 8 o'clock.—Stalls, 10s. 6d.; Area, 5s.; Balcony, 3s.; Admission, 1s. Stanley, Jones, Weber & Co., 64, New Bond-street, usual agents, and Austin's Ticket-Office, St. James's Hall.

SPOHR.—LA SOCIETA LIRICA, Belgavia.

Selections from JESSONDA, April 28th, the 28th Anniversary of the Composer. Mathilde de Guise, Le Prophète, Faust, and Tannhäuser, will supply the remainder of the Programme. Chamber Band and Choir to attend, at 4 o'clock, at John Morant, Esq., Member of the Society.

THE LONDON INTERNATIONAL EXHIBITION.

THE LONDON INTERNATIONAL EXHIBITION of 1873 will OPEN on EASTER MONDAY. The Industries illustrated will be SILK, CARRIAGES, STEEL, and FOOD, with Works of FINE ART of all kinds and Countries. About 300 of the best Works of the late J. PHILLIP, R.A., and T. CRESWICK, R.A., will be exhibited; also Works by Officers of the Army and Navy. Admission, One Shilling. Monday and Saturday Evenings, Sixpence each, after 6 o'clock.

ALEXANDRA PALACE,

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The ALEXANDRA PALACE will be OPENED to the PUBLIC on the 24th of MAY.

The New Line of the Great Northern Railway Company from Highgate, with a Station in the Building, will place the Palace in direct communication with King's Cross and all Metropolitan Stations.

The PALACE and PLEASURE PARK of 200 Acres will be Open Daily to the Public throughout the Summer. On Mondays, the Price of Admission will be Sixpence; on all other Days, One Shilling. On Eight Days during the Season, which will be duly announced, the Price of Admission will be 5d.

On the OPENING DAY the price will be 5s. for all Tickets bought before the Day; Tickets bought on the Day itself will be 7s. 6d.

The GUINEA SEASON TICKET will admit the Holder on all occasions when the Palace is Open.

The ATTRACTIONS will consist of Daily Concerts by the Company's Band, under the direction of Mr. T. H. West Hill—of Daily Performances in the Theatre, under the direction of Mr. Milano—of Daily Lectures, Recitals, and other Amusements in a Hall specially erected for the purpose, and of Performances on the magnificent Organ by Mr. F. Archer—of Special Concerts, of Operatic and other Music, and of Flower-Shows—Great Horse-Shows—Races—Athletic Sports—Firework Displays—Balloons Ascents—Dog Shows—Poultry Shows—and Grand Cricket Matches.

There will be a Museum and Fine-Art Gallery—a General Exhibition of Art-Objects—a Bazaar Department, and numerous Scientific Collections. A most complete Marine Aquarium is also being constructed. No Extra Charges in any Department.

The Refreshment Contractors are Messrs. Bertram & Roberts.

A more extended Programme will shortly be announced.

Season Tickets will be ready next month.

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All Communications to be addressed to the MANAGER, at the Palace, Muswell-hill, N.

CRYSTAL PALACE.—PARTICULAR ATTRACTIONS

THIS DAY AND NEXT WEEK.

SATURDAY (April 5).—Twenty-third Saturday Concert, at 3; Opening of the Khiva Pictures.

TUESDAY AND THURSDAY.—Moore and Burgess Minstrels, at 3.

WEDNESDAY.—Special Orchestral Concert of Sacred Music, at 4.

FRIDAY (Good Friday).—Grand Sacred Concert, at 3.30.

SATURDAY.—Twenty-fourth Saturday Concert, at 3.

The Fine Arts Courts and Collections, the Technological and Natural History Collections, all the various Illustrations of Art, Science, and Nature, the Aquarium, and the Gardens and Park, always open.

Admission, Monday to Friday, One Shilling; Saturdays, Half-a-Crown, or by Guinea Season Ticket.

CRYSTAL PALACE.—GOOD FRIDAY.

GRAND CONCERT OF SACRED MUSIC. Principal Singers, Mr. Santley, Signor Foli, and Mr. Sims Reeves; Madame Lemmens, Madame Otto-Ahlborn, and Madame Patey. Trumpet Obligato, Mr. T. Harper. The Crystal Palace Choir, the Company's Orchestral Band increased for the occasion, and the Band of the Coldstream Guards. Organist, Mr. James Coward. Conductor, Mr. Manns. The New Exhibition of Pictures, including the wonderful Russian Pictures from Khiva and Central Asia, will be opened for the first time. Other varied attractions. The Aquarium, &c.—Admission, One Shilling, or by Guinea Season Ticket.

CRYSTAL PALACE.—EASTER ENTERTAINMENTS.

On Easter Monday will be commenced a round of Special and Varied Entertainments, particulars of which will be duly announced.

CRYSTAL PALACE COMPANY'S SCHOOL

OF ART, SCIENCE, AND LITERATURE. THIRTEENTH SESSION, 1872-73. THE SCHOOL OF PRACTICAL ENGINEERING.

THE EASTERN TERM WILL COMMENCE ON MONDAY, April 22nd. The Principal will attend in the School from 10 till 4 each day, from Monday, April the 22nd, to Saturday the 26th, to pass Candidates for Admission—the Preliminary Examination.

Students can be inscribed only in the Office of the Literary Department, next the Reading Room, Crystal Palace, where Prospectuses and all other information respecting the School can be obtained.

By order of the Committee, F. K. J. SHENTON, Superintendent Literary Department.

COURSE OF SIX ELEMENTARY LECTURES

ON GEOLOGY IN THE EASTER HOLIDAYS, adapted to a Juvenile Audience, which will be given by J. TENNANT, F.G.S., Professor of Mineralogy at King's College, London, Mineralogist to Her Majesty, &c., at his Residence, 1, St. Strand, London, W.C., on APRIL 14, 15, 16, 17, 18, 19, 1873, at 3 p.m. Terms—Half-a-Guinea for the Course; Five Shillings for Children of Fellows of the following Societies—Geological, Zoological, Chemical, Royal Microscopical, Royal Geographical, Royal Horticultural, Geologists' Association, and Society of Arts.

ST. GEORGE'S HOSPITAL MEDICAL SCHOOL.

THE SUMMER SESSION commences on THURSDAY, May 1st.

Prospectuses and full particulars may be obtained on application, personally or by letter, to the TREASURER or DEAN of the School, at the Hospital.

OWENS COLLEGE, MANCHESTER.

BRACKENBURY PROFESSORSHIP OF PHYSIOLOGY.

It is proposed to make an appointment of a PROFESSOR OF PRACTICAL PHYSIOLOGY and HISTOLOGY, in connection with the Owens College Medical School, on the Foundation of the late Miss BRACKENBURY. In addition to the instruction, by means of Lectures and Demonstrations, of Medical and other Students, in Practical Physiology, the Professor will have charge of a large and well-fitted Laboratory, in which Students will be trained in original investigation. The Professor will be required to enter on his duties in October next. The Council invite communications from Gentlemen willing to undertake the Office, to be addressed to J. G. GERRARD, Esq., Principal of Owens College, Manchester, by whom further information will be given.

J. HOLME NICHOLSON, Registrar.

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This College, at present carried on at Hitchin, will be removed during the summer to the New Building, in course of erection near Cambridge.

THE LONDON INTERNATIONAL COLLEGE.

Principal.—DR. L. SCHMITZ, F.R.S.E., late Rector of the High School, Edinburgh.

THE SUMMER TERM WILL COMMENCE on MONDAY, April 22, 1873.—Applications for admission should be addressed to the PRINCIPAL, at the College, Spring-grove, near Isleworth, Middlesex.

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LITERATURE

The History of England from the Year 1830.
By W. Nassau Molesworth, M.A. 3 vols.
(Chapman & Hall.)

WE have postponed notice of this work until its completion, which has now taken place. The substance of a large part of the first volume was published in 1865, in a distinct work, 'The History of the Reform Bill of 1832.' To this, the whole of Mr. Molesworth's original design, he has added, by afterthought, a history of England from the passing of the Reform Bill in June, 1832, to the end of the session of the present Parliament, in August, 1870. We have accordingly the whole reign of William the Fourth, and thirty-three years of that of Victoria, in all forty years. Mr. Molesworth thus limits his subject:—

"I intend to write the history of England during the forty years over which my memory ranges. I do not attempt to write a history of the British Empire, or of the British Isles, but simply of England; and, therefore, I shall not refer to Scotch, Irish, colonial, or foreign affairs, except in cases where they seem to me to have accelerated, retarded, or modified the course of English events."

Such a predetermined restriction necessarily affects the character of the work. England, without "Scotch, Irish, colonial, or foreign affairs," would be next to nothing as a subject; and Mr. Molesworth's exception of cases where the tabooed Scotch, Irish, colonial, or foreign affairs seem to him "to have accelerated, retarded, or modified the course of English events," must either throw down entirely the barrier he has set up (which would be the right result), or notices of them, being grudgingly and scantily admitted, under the preconceived and governing idea of exclusion, will, as is more probable, make the work imperfect and unsatisfactory. But apart from this limitation, the book is a meagre and unsatisfactory performance. Mr. Molesworth is an evidently well-meaning clergyman, of liberal dispositions, averse to exaggerated views, taking an intelligent interest in what goes on around him, and showing a certain amount of general cultivation; but he is not equal to an historical work. A history is a different thing from a reproduction, in abridgment, of Hansard, the *Times*, and the *Annual Register*. Both the conception and the execution of these volumes are commonplace. Mr. Molesworth's writing never rises above mediocrity. There is no doubt a disadvantage, inherent in the subject which Mr. Molesworth has chosen, from the nearness to us of the events to be narrated, from the difficulties of artistically apportioning them in a symmetrical work and of investing them with literary interest which distance gives, and from the want of published authentic materials concerning the chief political actors of late times. English politics are governed by Prime Ministers and Cabinets, and the secret history of Prime Ministers and Cabinets is a most important and interesting part of English history. We are now only beginning to obtain revelations of the true ministerial history of any portion of Mr. Molesworth's period. Lord Grey's publication of his father's correspondence with King William the Fourth, about the

Reform Bill, is a most important contribution of this sort to a proper understanding of the history of that Bill, which Mr. Molesworth had related before Lord Grey's work appeared; and we regret to see that Mr. Molesworth has not profited at all by this work in his new performance. Another interesting recent contribution to modern ministerial history is an article in the *Edinburgh Review* of April, 1871, giving much information and many extracts from Lord Brougham's unpublished memoirs. We see no sign of utilization by Mr. Molesworth of any part of Lord Brougham's valuable recollections in the second volume of this history, which opens with the accession of Victoria, and was published in 1872. Lord Brougham's Autobiography would have been and might have been another considerable contribution; but, unfortunately, little reliance can, it has turned out, be placed on what Lord Brougham says. Bad memory and vanity combine to spoil his statements. Mr. Molesworth has had no access to the private history of leading politicians, and no knowledge of that inner political life which is the soul and essence of our constitutional system, and gives a charm and zest to political history; and when, in one exceptional case, he has got a little special information, of which it must be allowed that he has made the most, he has, unfortunately, fallen into the hands of Lord Brougham, who has misled him. Before describing Lord Brougham's misrepresentations to Mr. Molesworth, we may mention a striking and convincing proof of that nobleman's thorough untrustworthiness furnished by Lord Hatherton's narrative, which was published last year. This relates to Lord Hatherton's conduct when he was Mr. Littleton and Secretary for Ireland, in 1834, on the occasion of the Irish Coercion Bill, and to his confidential communications with O'Connell, which, betrayed by the latter, led to the retirement of Earl Grey from the Premiership. Lord Brougham, in his Autobiography, has greatly misrepresented this important incident to Lord Hatherton's disadvantage, and has concealed his own part in the transaction, even throwing discredit on Lord Hatherton for what was done by himself. Lord Wellesley, the Lord Lieutenant of Ireland, had, in the first instance, written to Lord Grey, recommending a continuance in the new Irish Coercion Bill of 1834 of clauses prohibiting public meetings, and had, some weeks afterwards, on Lord Brougham's advice and on that of Mr. Littleton, offered at Lord Brougham's instigation, changed his mind, and written to Lord Grey and other Members of the Cabinet, strongly advising that public meetings should not be prohibited. Lord Grey was unwilling to give up this prohibition; but a majority of the Cabinet differed from him; Lord Althorp, leader of the House of Commons, and Lord Melbourne, Home Secretary, were of the majority, and the former signified to Mr. Littleton his intention of resigning, if the clauses prohibiting public meetings were not abandoned. In this state of things it was expected that Lord Grey would give way; and Lord Althorp authorized Mr. Littleton to make a confidential communication to Mr. O'Connell that the clauses would probably not be persevered in. Lord Grey would not give way, and O'Connell

then charged Mr. Littleton with treachery. This ended in Mr. Littleton's resignation, which was followed by Lord Althorp's, which, in its turn, brought about Lord Grey's. After some difficulties a new Government was formed by Lord Melbourne, which Lord Althorp would not enter without Mr. Littleton. This was practically a complete justification of Mr. Littleton's discretion and honour. Fault had been found with him for indiscretion—"gross indiscretion," Lord Brougham calls it—in communicating with O'Connell: his narrative triumphantly shows that he was entirely authorized by Lord Althorp. Fault was also found with him,—and Lord Grey, says Lord Brougham, complained of him,—for his action on Lord Wellesley to induce him to recommend the abandonment of the clauses. "I knew," says Lord Brougham, "that he [Lord Grey] felt most severely the proceedings of those who had influenced Lord Wellesley." The astonishing part of it is that Lord Brougham was the chief person who had influenced Lord Wellesley. The following is an extract from a letter of Mr. Littleton written to Lord Wellesley, and there are other letters in the narrative confirming this startling statement:—

"Brougham ought, in my judgment, to have declared long ago that he himself was the party who first addressed you on the question of the meetings' clauses, and that your letters recommending the change were elicited by him. I felt bound to state some days ago that I had originated the proposal myself, as I wrote on the same day Brougham did. I felt myself at liberty to make that statement; but my communication to you was, as I stated to you, made at his suggestion, with which I readily complied. . . . When Brougham sent for me it was late in the evening, and his communication was that he had then written to you. Brougham ought to avow that advice, if further discussion shall ensue."

Lord Hatherton's narrative was not published till last year: the substance of it was, however, given with evident authority in the *Edinburgh Review* article of April, 1871; and if Mr. Molesworth was not informed of that article, before publishing in 1871 his first volume, which contains an incorrect and unfair account of Mr. Littleton's conduct, he might have corrected his version of so eventful an incident in one or other of his two later volumes of 1872 and 1873. The errors and unfairness of Mr. Molesworth's narrative are to be ascribed only to ignorance: but this is an instance which shows the necessity of full knowledge in judging of public character.

Now for Lord Brougham's misrepresentations to Mr. Molesworth, which the latter has paraded as important contributions to his History. They refer to two incidents in the history of the Reform Bill: to the dissolution of Parliament, on April 22, 1831, after the division on General Gascoyne's amendment, and to a promise obtained on June 17, 1832, from King William that he would create Peers. The chief object of Lord Brougham's stories, which had both been told by him to Mr. Roebuck before his telling them to Mr. Molesworth, was to make the world believe that he (Lord Brougham) was superior to Lord Grey in favour and influence with the Sovereign, and was, in fact, the necessary man to King William. He represented himself as succeeding at the last by his great powers of persuasion in obtaining the King's consent to a dissolution on April 22nd,

whereas it is clearly proved by Lord Grey's published correspondence, that the King had written to Lord Grey his consent on the morning of April 21st. Lord Brougham did attend the King, with Lord Grey, on the morning of the 22nd; but the sole object of that visit was to obtain an immediate dissolution. Lord Brougham describes himself to Mr. Molesworth as spokesman, which he is very likely to have made himself, and gives a dialogue of his with the King, which it is only charity to regard as rhodomontade. The account in Lord Grey's correspondence is an unconscious and unintentional, but conclusive and complete, contradiction of all that is essential in Lord Brougham's story, afterwards concocted. So again, Lord Brougham's account of the interview with the King, on June 17, 1832, is full of inconsistency and extravagant absurdity. Lord Brougham describes himself as extorting from the King, after he had given his assent to the creation of Peers, a written promise. It is significant that this important piece of writing is not to be found in Lord Brougham's papers. Mr. Molesworth adheres in his present work to this Brougham-generated trash, and his deliberately doing so gives us a poor opinion of his judgment. Mr. Molesworth had strong reason for distrusting his noble informant, when he heard from him a confidential confession that he palmed a deception on the House of Commons and the public, when Lord Grey had been intrusted in 1830 with the formation of a ministry, when his own place in it was unsettled, and when he resolved to represent himself as most reluctant to comply with a request to put off his motion on Parliamentary Reform. "Mr. Brougham," writes Mr. Molesworth, "*though really unprepared to introduce his measure, professed great reluctance in consenting to its postponement at the earnest request of Lord Althorp and several other political friends.*" Lord Brougham stooped to the same confession to Mr. Roebuck, who says, in plain language,—

"He was, indeed, wholly unprepared; was without notes or documents of any kind, and had abstained from going through the labour of preparation. If he meant the House to believe that he, if permitted, intended to proceed with his motion, then the whole speech was an artifice, as it is certain that he entered the House with the fixed determination not to proceed."

Mr. Brougham said in the House of Commons:—

"If the motion be put off, I own it will be contrary to my opinion and to my feelings. I beg it therefore to be understood that if I yield I do so in deference to the wishes of the House."

It is not, perhaps, surprising that Lord Brougham's crafty condescensions rendered him a favourite with Mr. Molesworth. Our author sees nothing to disapprove in his lordship's change to bitter animosity against Lord Melbourne's Government after he was set aside from the Lord Chancellorship; and he does not seem even to suspect personal motive. Favouritism leads him to make the unfortunate statement that Lord Brougham's "scalding sarcasm at length so irritated Lord Melbourne that he made a feeble attempt to grapple with his powerful and provoking assailant." This "feeble attempt" was generally considered at the time a powerful and crushing reply: powerful with the power of truth, and crushing from constrained candour. It has lately been given

as the most crushing of replies by a Quarterly Reviewer, in an article on Lord Campbell's 'Lives of Lords Brougham and Lyndhurst,' June, 1869:—

"Lord Melbourne's reply was comprised in a single sentence. 'My lords, you have heard the eloquent speech of the noble and learned lord,—one of the most eloquent he has ever delivered in this House,—and I leave your lordships to consider what *must* be the nature and strength of the objections which prevent any Government from availing themselves of the services of such a man.'"

Lord Broughton tells a story to show how Lord Brougham openly avowed excess of bitterness against Lord Melbourne's Government to a Tory nobleman who was shocked by his proceedings. Lord Wharncliffe said to him, "How you do go on with your old friends!" Brougham replied, "Yes, and I mean to go on till they go off."

The following is a fair sample of Mr. Molesworth's writing about persons. More knowledge of the world would probably have led him to give less prominence to Lord Melbourne's imagined chief motive for promoting Lord Campbell. The reference to the Norton trial is in exceedingly bad taste. More political knowledge would have led him to a higher estimate of Lord Campbell's claims from service and from fitness. Although so uncharitable to Lords Melbourne and Campbell, he has a charity which completely covers Lord Plunket's acknowledged nepotism scandals. It does not seem to occur to him as possible that one so careful of his family might have been improperly tenacious of place. There is an age at which unfitness may come on the most brilliant judge, and be unseen by himself, though seen by others. In this case Lord Melbourne's story has never been told. We have seen the vindicating effect of Lord Hatherton's lately published narrative. Lord Melbourne was the kindest and most courteous of men, and the Lord Lieutenant of that time was Lord Fortescue, a chivalrous gentleman. It is right to reserve judgment until their story is before the world; we happen to know it, and to know that it will confute the attacks which have their origin in the old Lord Plunket's anger. Lord Plunket was seventy-seven, when Lord Melbourne and Lord Fortescue reluctantly put pressure upon him to retire.

"Sir J. Campbell, the Attorney-General, had rendered great services to his party, and had especially recommended himself to the Premier by his able, judicious and successful defence against a charge of adultery with Lady (sic) Norton, which had been brought against him by the husband of that lady. Lord Melbourne wished, before he quitted an office which he was resolved not to undertake again, to make some acknowledgment of the obligation he was under to Sir J. Campbell. With this view he cast his eyes on Lord Plunket, the Irish Chancellor, a man of extraordinary ability, and one who, by his high character and by the part he had taken in the debates of the House of Lords, had been of the very greatest service to the party to which he belonged. These services had been acknowledged, not only by warm praises, but by solid patronage. He had been lauded as a model of forensic and senatorial eloquence, a great statesman, a great lawyer, the greatest of judges, and places of all kinds had been showered on the various members of his family with a profusion which had occasioned no little scandal. It was thought that one who had received so much might be fairly asked to anticipate by a few days the resignation of the rest of the Government, in order to furnish a place and

pension for the Attorney-General. Accordingly, when it had become evident that the days of the Government were numbered, a confidential communication was made to Lord Plunket, requesting him to resign in favour of Sir J. Campbell. At the same time reports were diligently circulated that Lord Plunket, owing to his great age and increasing infirmities, was anxious to retire from his laborious post. The Irish Chancellor, however, positively refused to comply with the request. He was then assailed in another way. He was reminded of the numerous favours that had been bestowed on him, and especially of the recent appointment of one of his sons to the rich Bishopric of Tuam. To this appeal he yielded with great reluctance, but destroyed all the merit of his compliance by denouncing the job of which he had been the victim in strong and angry language, when he took leave of the court over which he had so long presided. Sir J. Campbell, now become Lord Campbell, presided for a single day in that court, but without the robe of the Lord Chancellor, which he probably had not had time to procure."

From a good-natured man, which we take Mr. Molesworth to be, this is about as ill-natured a statement as we ever read. How has the reverend author learned all that he states, for instance, about private reminders of what had been done for Lord Plunket's family? How has he learned that Lord Melbourne had resolved never to be Prime Minister again? It was well known that, in 1846, when Lord John Russell became Prime Minister, Lord Melbourne was not indisposed to return to his old post. Mr. Molesworth omits to state that Lord Campbell got no pension by this appointment.

Mr. Molesworth has not political instinct enough to keep himself clear of stupid mistakes. Mr. Massey, the Member for Salford, and Chairman of Committees in the House of Commons, made an effective speech against Lord John Russell's abortive Reform Bill of 1860, and the speech was rendered more effective by his then holding an appointment virtually received from the Government, and implying a general adherence to Government policy. Lord Palmerston was the Prime Minister, and had nominated Mr. Massey for the post he held. Mr. Molesworth, dwelling on Lord Palmerston's believed want of zeal for the Bill, gives as proof that "Mr. Massey, whose motion was intended to shelve the Bill, was shortly after appointed by him (Lord Palmerston) to the office of Chairman of Committees." Mr. Massey had been appointed in July, 1859; his speech was delivered in June, 1860.

Any one versed in politics knows the importance of the distinction between Members of the Cabinet, and officials who are not of the Cabinet. Mr. Molesworth includes in his list of the Cabinet formed by Mr. Gladstone in 1868, Mr. Layard and Lord Dufferin. It has been sufficiently notorious that Mr. Layard advanced, during Lord Russell's Government in 1866, claims to the Cabinet which were not admitted; and he was not of the Cabinet formed by Mr. Gladstone. The question was disposed of for him by his being ultimately appointed Minister at Madrid. In spite of Lord Dufferin's rank and popularity, there was no room for him in the Cabinet; and after holding for three or four years the office of Chancellor of the Duchy of Lancaster, without a seat in the Cabinet, he was appointed Governor-General of Canada, at an age and with a reputation which probably ensure his later achievement of Cabinet office. So

Lord Devon, who was President of the Poor-Law Board, without a seat in the Cabinet, is named as a Cabinet Minister in Lord Derby's Government of 1866.

It may be said that these are small criticisms, but they indicate a general inaptitude for the work undertaken by Mr. Molesworth. They are specimens only; and the explanation of each specimen requires space. From one or two such specimens we may fairly conclude political ignorance, as we are justified in concluding from one such verbal specimen as *impartation*, a word of Mr. Molesworth's coinage, that he lacks scholarship and knowledge of the structure of English language.

We are at a loss to understand the meaning of the following account of a motion on University Reform in 1850:—

"A debate, which excited a lively interest in the House of Commons, was raised on the motion of Mr. James Heywood, Member for North Lancashire, for an inquiry with a view to a reform of the Universities of Oxford, Cambridge, and Dublin. It required no small amount of moral courage to introduce such a proposal into an assembly like the House of Commons, filled, as it was, with men who had received their education at these venerable institutions. The question had, indeed, been already brought before the House by Mr. G. W. Wood, Mr. Christie, and others; but the manner in which their proposals had been dealt with was not calculated to encourage others to follow their example. Mr. Heywood had himself been educated at Trinity College, Cambridge; but, being a Unitarian, he had been prevented from taking his degree by a regulation of the University, which required all persons who wished to graduate to sign a declaration that they were *bonâ fide* members of the Church of England. . . . Mr. Heywood was well known to be enthusiastically attached to his *alma mater*; he had devoted much time and labour to the examination of its statutes and the study of its constitution; he had thoroughly mastered the question in all its bearings; he had ascertained how much the resources of the Universities were wasted; and how much need there was of some means of reforming the abuses that had grown up in the course of ages, and of adapting the curriculum of University teaching to the circumstances of the times. He was also anxious to redress the grievances of which the Dissenters complained. . . . The subject was not new to the Prime Minister, for his attention had been drawn to it by the unsuccessful motions of Messrs. Wood, Christie, &c.; and still more directly by the presentation, in 1848, of a very able memorial, in favour of a Royal Commission of Inquiry, drawn up by the Rev. Mr. Stanley, now Dean of Westminster, and signed by some of the most eminent members of the Universities which it was proposed to reform. . . . But the House was taken by surprise when Lord J. Russell rose and announced that, if Mr. Heywood would withdraw his motion, the Government intended to advise the Crown, without examining into the grievances of Dissenters, to issue a Royal Commission to inquire into the state of the Universities."

This is a queer *farrago* of mistakes. Mr. G. W. Wood brought in a Bill for admission of Dissenters to the Universities in 1834, and was supported by a large majority and by a vigorous speech from Lord John Russell. In 1843, when a Conservative Government was in power, and the Liberal majority of 1834 had been turned into a Liberal minority, Mr. Christie unsuccessfully renewed Mr. G. W. Wood's motion, and was aided by another speech from Lord John Russell. When Lord John Russell was Prime Minister in 1850, with a Liberal majority at his back, he could hardly avoid acting

in accordance with his earlier speeches and the convictions of his party. Liberals were for University Reform and admission of Dissenters to the Universities, and Tories against, without reference to common University education. Mr. Heywood, with all his qualifications here catalogued, was not appointed a member of the Commission issued by the Government, of which, as Member for North Lancashire, he was an important supporter.

Mr. Molesworth, as a clergyman, is more at home in describing religious movements and controversies, and writes on them with more definiteness and vigour. We cannot enter into these questions. Mr. Molesworth's sympathies seem to be with the early Tractarians, and he has kind words for the Ritualists. We do not approve of his taste in describing the enthusiasm of the Evangelicals for Lord Palmerston on account of his Episcopal appointments: "He was eulogized by them as the true Protestant, the illustrious Premier, the man of God." Nor can we admit the justice of the qualification of his otherwise high praise he bestows on Dr. Arnold, that "the violence of his partisanship prevented him from doing justice to the motives and characters of men like Pusey, Newman, and Keble." This is a question quite apart from theology. There are too many misprints of names in these volumes, and this we attribute in some measure to Mr. Molesworth's want of spirited interest in politics. We have seen Mrs. Norton called *Lady Norton*; Romsey Church, where Lord Palmerston was to have been in the first instance buried, is printed Romney Church; Mr. C. W. Wynn is made C. W. Wyon, and this mistake is preserved in the Index; Sir Samuel Whalley, a well-known Reformer, is Sir J. Whalley; and many readers will fail to understand who is Mr. Butler, who takes part in a debate on the colonies, and who is really Mr. Charles Buller.

Caliban: the Missing Link. By Daniel Wilson, LL.D. (Macmillan & Co.)

It was in 1869 that Dr. Wilson published his biography of Chatterton, in which he brought together much useful information, and supplied the public with what is, on the whole, the best account of the life of "the marvellous boy." Judging by our recollection of that volume, we confess to a feeling of disappointment in perusing the present one, which is in many places too diffuse, and degenerates towards the end into general gossip about certain things Shakspearean. The author's aim may be best understood from the following passage in the Preface:—

"The leading purpose of the following pages is to show that Shakespeare's genius had already [*i. e.* before the time of Darwin's '*Origin of Species*'] created for us the ideal of that imaginary intermediate being, between the true brute and man, which, if the new theory of descent from crudest animal organisms be true, was our predecessor and precursor in the inheritance of this world of humanity."

In other words, the author's theory is this. In the transition from ape to man, the creature in process of development passed through an intermediate stage. If we wish to know what sort of being this intermediate creature was, we shall find, on turning to 'The Tempest,' that the genius of Shakspeare has

vividly and accurately depicted him in the character of Caliban. Caliban is, accordingly, the type of this "missing link."

We could wish the author had made it a little more clear whether he accepts the Darwinian theory or not. He owns to having been "charmed with it" (p. 7), yet he does not commit himself to an express declaration that he accepts it. This is to be regretted, because it takes away from the book all such interest as would naturally have accrued from hearty vigorous argument on one side or on the other. We find merely an interesting illustration, where we had hoped to meet with a brilliant defence, or a slashing onslaught. This is why the interest of the work flags; there seems no special point to be proved, and no definite result at the end. If, however, the reader takes up the book without expecting to find any very strong views on the subject of the '*Origin of Species*,' he may light upon many things to interest, and, perhaps, to instruct him; but it is as well to point out that the value of Dr. Wilson's remarks depends upon the fact that he has long been a diligent student and genuine lover of Shakspeare, rather than upon his opinions about the scientific views with which he has been "charmed." This matter once thoroughly understood, the author and reader may get on together well enough.

The subject of the book is, in fact, not Caliban alone. The author considers the whole play of '*The Tempest*' as well, giving us one chapter, for example, upon "Caliban's Island," and another upon "The Supernatural"; after which we part company with '*The Tempest*' altogether, and are asked to consider "Ghosts and Witches," with special reference to '*Hamlet*' and '*Macbeth*'; next "Fairy Folklore," with special reference to the '*Midsummer Night's Dream*'; till we come at last to Chapter xi., on "The Commentators," and Chapter xii., on "The Folios." Even after this we have two chapters more, one on certain readings in '*The Tempest*,' and another on certain readings in the '*Midsummer Night's Dream*.' In fact, in perusing the later chapters, we were almost tempted to think that they are the best part of the book; neither would it have been wholly a loss if Caliban could have been discussed at less length. When we have looked at him, as requested, in every light, in his three-fold capacity of monster, metaphysician, and theologian, we begin to weary of him, and the ghosts, witches and fairies come in as a pleasant relief.

With respect to Caliban's Island, it is, perhaps, worth while to repeat, in effect, what Dr. Wilson says about the Bermudas, though it is not exactly new:—"Moore, in his Epistle from the Bermudas, says—'We cannot forget that it is the scene of Shakespeare's '*Tempest*,' and that here he conjured up the delicate Ariel, who alone is worth the whole heaven of ancient mythology.' " Several have, no doubt, adopted Moore's view, from a vague, half-remembrance of Shakspeare's words; but the amusing point is, that it so happens that the Bermudas, or "Isle of Devils," is the one sole place in all the world which is expressly singled out by Shakspeare as being *not* the scene of the play. Those who have any doubt about this should at once consult the famous passage in which mention is made of the "Bermoothes." The island may have been

anywhere else, though the simplest way is to place it in the Mediterranean, as the storm-tossed fleet came together again

— upon the Mediterranean flote,
Bound sadly home for Naples.

Mr. Hunter tried to identify it with the island of Lampedusa, on account of the convenience of its situation, and confidently predicted that this spot "will turn out to be the veritable island"; but surely every reasonable person must be ready to echo Mr. Staunton's sensible remark—"we fervently hope not!" Beyond a doubt, Caliban's Island has done what the great globe itself will do one day—vanished, and left not a rack behind.

We have no space to consider here Dr. Wilson's critical remarks. These we commend to the reader, and take an opportunity, before concluding, of adding one to their number. All those who have had experience in reading MSS. must know how constantly the vowels *e* and *o* resemble each other; each looking, if one may so speak, occasionally more like the other than itself. This cannot but have puzzled the compositors at times, and must now and then have caused mistakes. A clear example of *o* being printed for *e* occurs in Gower's speech as Prologue to 'Pericles,' act ii.

Is still at Tarsus, where each man
Thinks all is writ he spoken can—

where, for *spoken*, most editions have *spoken*. Yet the true form of the infinitive mood is undoubtedly *spēken*, and the word *can* (in old times a mere auxiliary verb, with the sense of *did*) must not be used with a past participle. This correction has appeared in a late letter, by Mr. Staunton, to the *Athenæum*. And now for an example of the opposite, where *o* has been printed for *e*; an example to which we draw special attention, because it is possibly new. If it is not so, we can only exclaim—*perant qui ante nos nostra dixerunt!* In 'Henry the Eighth,' act i. sc. 3, l. 47 ("Globe Shakespeare") we find the phrase—"Hold current music too"; or rather, that is the phrase we ought to find, because grammar requires it; for we cannot say "may held," though the editions (in effect) so print it. This principle, of the confusion of *o* with *e*, is worth consideration, as it may lead to the detection of other similar errors.

Silverland. By the Author of 'Guy Livingstone.' (Chapman & Hall.)

If we say that 'Silverland' is not only the worst book about America that we have read, but also one of the most reprehensible productions that ever came from the pen of a known writer, we are bound to justify our statement by letting our readers judge for themselves of the author's style. Here is a character of a well-known personage, extracted by us from a book intended for general circulation in all parts of the globe:—

"A despot in council, a bully on the tavern-stoop—everywhere, whether in jest or earnest, a foul-mouthed blasphemous railer—grossly illiterate and boorish, and boastful of both defects—ever morose and saturnine, save when moved to surly laughter by some brutal jest—liberal in bribes, and sometimes ostentatious in benevolence; but the veriest miser of private alms—a man who would liever, any day, hire a sycophant than secure a friend—always utterly remorseless, pitiless, and unrelenting; and, in his arrogant intolerance of rivalry, often wantonly perfidious and cruel. In the early part of this century flourished, like a

mighty bay-tree, a certain Marquis, one of the Regent's chief worthies. He had practised the Seven Sins so sedulously and extensively, that small vices began to pall on his taste; and even in gambling he craved for some adventitious excitement. 'It is poor sport playing with rich folks,' he was wont to aver; 'but I like winning of poor men—they feel it so.' Truly, it would seem as if some of the peculiarities of this amiable noble had been reproduced in the Commodore. That a man of his reticence and reserve should keep his secrets safe locked up, is natural enough; but that he should not seldom mislead his fellows to their hurt, is somewhat unaccountable. He has, ere this given a valuable clue to a bar-keeper, prize-fighter, or trotting-jockey, when his own kin and familiars were groping helplessly in the dark. Indeed, it is credibly affirmed that his son-in-law, after being trapped in divers commercial pit-falls, only escaped ruin, by at last going exactly counter to the Commodore's suggestions; and, ever since, he has stood much higher in the old man's favour, as one who, having paid his 'prentice fees, is entitled to the honour of an independent trader. Assuredly, there are very many mansions in New York that would still remain closed against this *Roi Carotte*, were his wealth and power trebled. Nevertheless, he is beyond question rather a popular favourite. When, awhile ago, not a month after the death of his first wife, the mother of all his children and his faithful help-meet for forty years, he sold her favourite horse to the highest bidder, people only laughed—saying, 'it was the Commodore all over'; and others of his social offences have in like manner been glossed over and condoned. Well—it little becomes us, who have gathered up reverently the scattered aspirates of railway monarchs, and been edified by fraudulent Gamaliels, to sit in judgment on our neighbours; but, I think, we have never yet bowed down before quite such an idol as this."

The following passage stands for a description of the American officers during the war:—

"Do we not remember—some of us with good cause—those bragging brigadiers, cursing colonels, and capulous centurions, who, when they could not bully, were forced to cajole their men, to keep up any show of discipline, and whose uniform always seemed a masquerade or disguise? These worthy creatures were, doubtless, well adapted to the professions for which they were originally intended; but they never could realise that something beyond courage and patriotism is needful to make a perfect soldier. They could fight, certainly, after a fashion; and they could talk like stump-orators about American grandeur and British perfidy; but the drilling of a squad, or the giving a decent word of command, was not in their province; and tactics were to the majority what Pure Mathematics are to the vulgar."

A dull description of some mines, mixed up with ridiculous prophecies of a coming disruption of the Union, the whole written in a style of which we have never seen the equal, bring us to the end of a worthless book.

Letters, Lectures, and Reviews, including the Phrontisterion; or, Oxford in the Nineteenth Century. By the Very Rev. H. L. Mansel, D.D. Edited by H. W. Chandler, M.A. (Murray.)

To Oxford men, who know how close were the relations between the late Dean Mansel and his favourite pupil and successor in the Waynflete chair of metaphysics, Mr. Chandler, of Pembroke, the present volume will have a peculiar and especial interest. It contains, we gather from the Preface, "the minor philosophical works of the late Dean Mansel, nearly all his reviews, together with two articles hitherto unpublished, viz. the lecture

on Utility as the Ground of Moral Obligation, and the fragment on Berkeley's Philosophy, the completion of which was prevented by the decease of the author." We could wish, however, that the Phrontisterion had not been "added at the request of several friends." Mr. Chandler considers it "an exquisite parody." It is in effect a sparkling little *jeu d'esprit*, worthy of the temporary reputation which it achieved, but which it was hardly worth while to rescue from obscurity, and which by no means shows the author in his best or pleasantest light.

Mansel, it may be remembered, published his 'Aldrich,' his first work and his best, in 1849, and his 'Prolegomena Logica' in 1851. The essays contained in the present volume extend over a period of twenty-one years, 1850—71, and are somewhat diversified in their contents. One on 'Sensation Novels,' from the *Quarterly Review* for April, 1863, and another on 'Spiritualism,' which appeared three months later under the same auspices, are interesting as showing that the writer might, had he pleased, have achieved a success in literature at least equal to that which fell to his lot as a logician and philosopher. They hold their place properly in a collected copy of Mansel's minor works, and they are "pleasant reading" in themselves, full of that light play of humour and infinite fund of anecdote and epigram for which the writer was so noted. The attack, for instance, upon Mr. William Howitt is peculiarly happy:—

"If Mr. Home is the Mohammed, Mr. Howitt may fairly claim to be the Ali of spiritualism. He writes in a temper which savours strongly of the declaration of that zealous vizier of the prophet, 'Whosoever rises against thee, I will dash out his teeth, tear out his eyes, break his legs, rip up his belly.' He furnishes a startling instance (not the only one in our day) of the fiercely pugnacious qualities which may be developed from the peaceful training of the Society of Friends."

The purport of his whole argument is—

"To leave no middle course open between the hardest rationalism and the blindest credulity; to allow of no reasonable belief in the miracles of Scripture, except on condition of believing also in the Cock Lane ghost and the Drummer of Tedworth. He seems to divide all mankind into two great classes: those who believe everything that is supernatural, and those who believe nothing; the former representing the good principle of humanity, under the name of Spiritualists, the latter representing the evil principle—being all of them, consciously or unconsciously, virtually or actually, Materialists."

But we may leave the Phrontisterion and the lighter articles to speak for themselves; indeed, they hardly call for serious notice. It is by its more important contents that the volume must be judged; and of these, it is not easy—presented as they are in a somewhat detached and fragmentary form—to give an exact estimate. Those who know the 'Prolegomena Logica' and the Bampton Lectures will, probably, have their own opinion of Mansel's claims as a metaphysician. His admirers, who are many, will, perhaps, be disposed to rank the volume higher than its intrinsic merits, if dispassionately weighed, actually warrant. We may say, to quote the quotation given in the essay on the 'Philosophy of Kant'—

His grave is all too young as yet
To have outgrown the sorrow that consigned
Its charge to it.

And beyond all doubt, an impartial critic cannot deny even of these fugitive pieces, which Mr. Chandler has reverently collected, that no student of either logic or metaphysics will do well who omits to read them, at least, once. If not profound, they are, at any rate, acute and lucid, and will merit more than that cursory glance which the magazine article usually provokes. More especially, they show Mansel's great strength,—his formal ability and acuteness; and, we may add, his great weakness,—his entire inability to place himself, even for a moment, in the position of his assailant, and his faith that we have for once and for all overthrown a rival system when we have succeeded in impaling it upon the horns of a logical dilemma. If, for instance, we take the second essay, 'Recent Extensions of Formal Logic,' we find it, from the author's own point of view, absolutely unassailable, while the criticism upon De Morgan is altogether unanswerable. And yet we venture to think that to any one who knows anything of Hegel's 'Logik,' the whole essay cannot but appear an ingenious piece of sophistry. Prof. De Morgan did not see the exact relation of numerical quantity to logical form; neither did Mr. Mansel. But Mansel's victory, although void of real fruit, is so cleverly won that it has about it all the semblance of a genuine triumph, while our sympathies are enlisted by the keen sense of humour which enables him to extract from his rival's premisses an irresistibly ridiculous conclusion. When, for instance, De Morgan argues that the conclusion, "every head of a man is a head of an animal," follows logically from the single premiss, "every man is an animal," and yet challenges the formal logician to exhibit the reasoning in question syllogistically, Mansel crushingly retorts by proposing the following reasoning,—in precisely the same form,—“Every guinea-pig is an animal, therefore every tail of a guinea-pig is a tail of an animal”; and so concludes by observing that, “to refer to a law of the understanding to decide a matter belonging to intuition, is analogous to the celebrated problem, ‘given the latitude and longitude of a ship at sea, to find the name of the captain.’” More solid by far is the essay on ‘Utility as a Ground of Moral Obligation.’ Utilitarianism has never yet got over the propædætic of the ‘Philebus,’ and its professors are always to be convicted of measuring the Good by pleasure, and pleasure by the Good.

“Why am I, as an individual agent, required to promote the greatest happiness of the greatest number? As we have said before, only two answers can be given to this question: either, ‘because it is my duty to do so;’ or ‘because it is my interest to do so.’ The former, as implying a duty prior to utility, is naturally repudiated by the Utilitarian school; and the only possible alternative is to maintain, as Bentham expressly does maintain, that pleasure and pain constitute the good and evil of actions, and that the individual man is the only proper judge of what, with reference to himself, is pleasure and pain.”

And again:—

“A theory of morals with the word *ought* banished from its vocabulary, reminds us of the tragedy of ‘Hamlet,’ with the part of Hamlet left out. The words *ought* and *ought not* are the very words by which men in general express their natural conviction of the existence of a moral obligation at all; and to forbid the use of the word is to declare that the conviction is a delu-

sion, and that no such obligation exists. The philosopher who takes up this position does not construct a theory of morals based on interest, but simply constructs a theory of interest, and leaves morals alone. Duty is interest and nothing more; let it therefore be called by its right name, and we arrive at the conclusion that interest is interest—an unquestionable conclusion, but one which contributes nothing towards a theory of morals, and which only assumes the appearance of doing so by retaining the very words the use of which it declares, on its principles, to be inadmissible.”

Nor less ingenious is the way in which those are hoisted with their own petard who, while maintaining that the will is governed by motives, and that our actions are matter of necessity, yet wish, at the same time, to hold that we are responsible for our actions, and that praise and blame are reasonably awarded:—

“If I ought to do a thing, it must be in my power to do or not to do. As well say that gunpowder is morally blameworthy for exploding when brought in contact with fire; as well say that a stone is morally blameworthy for sinking when thrown into the water, as say that human actions can be the objects of moral praise or blame, for taking place when the antecedents are present which cause them to take place as certainly as the powder is caused to explode or the stone to sink. In answer to this objection, we are told that there is ‘a double meaning of the word necessity, which in this application signifies only invariability, but in its common employment compulsion.’ Why, the very philosophy which thus defends itself has banished compulsion out of the world, to make way for invariable succession. No causation whatever, on this theory, implies anything more than regular and uniform sequence. A stone *does* always sink in the water, we do not say whether it *must*; a man *does* always act the same way when the same motives are present, we do not say that he *must*. But whether there be equally in both compulsion, or equally in both no compulsion, so long as both come under the same law, the man is no more morally responsible than the stone.”

Equally triumphant is the author over his theological antagonists. Dean Mansel was, we need hardly remind our readers, a tory of tories, who “loved nothing so much as to relax academical study by a party battle and a party vote.” He consistently opposed the Tests’ Abolition Bill, and the gem of the essay on ‘Freethinking, its History and Tendencies,’ is a quotation revived from Burke’s speech in 1772, when the celebrated ‘Feathers Tavern petition,’ was presented to the House of Commons:—

“These gentlemen complain of hardships. No considerable number shows discontent; but, in order to give satisfaction to any number of respectable men, who come in so decent and constitutional a mode before us, let us examine a little what that hardship is. They want to be preferred clergymen in the Church of England as by law established; but their consciences will not suffer them to conform to the doctrines and practices of that Church; that is, they want to be teachers in a church to which they do not belong; and it is an odd sort of hardship. They want to receive the emoluments appropriated for teaching one set of doctrines, whilst they are teaching another. . . . The matter does not concern toleration, but establishment; and it is not the rights of private conscience that are in question, but the propriety of the terms which are proposed by law as a title to public emoluments; so that the complaint is not that there is not toleration of diversity in opinion, but that diversity in opinion is not rewarded by bishoprics, rectories, and collegiate stalls.”

For the rest, this essay depends upon the logical fallacy to which its author ought to have been superior, that free thought stands condemned because of the vulgarities and

absurdities of a portion of its prophets. Had such an argument been used against his friends, no man would have been readier or more delighted than Mansel to point out its fatal flaw. But it was his weakness that he never saw the mental dishonesty of wresting a purely formal victory. He used his logical armoury—in the exercise of which he was perfect—in exactly the spirit in which a lawyer uses technical pleas, and was never so happy as when “snapping a judgment,” because of some altogether immaterial repugnance in plea or declaration. The essay, for example, on ‘Man’s Conception of Eternity,’ shows the author at once at his best and at his worst—at his best because he is dealing with his own *verum enim vero dubio procul, ita Meus Deus Fidius*, and knows, as if by magic, every weak point in his opponent’s armour; at his worst because the victory is after all but a *Kaḥpeia vixn*. As in the Bampton Lectures it was argued that matters of faith cannot be judged of by the methods of science, so here Mr. Maurice is upset by a *demonstratio subtilissima*, to the effect that, inasmuch as both “eternity” and “infinity” are ideas which transcend the limits of finite conception, there is no *a priori* impossibility in the doctrine that the “infinite mercy” of the Creator is perfectly compatible with the “eternal damnation” of the creature. All this is very well, but it in no way touches Mr. Maurice’s position. It may have interested the Rev. L. J. Bernays,—but it answers Maurice as little as Johnson answered Berkeley; nor have we refuted the man who maintains that the syllogism is a *petitio principii*, when we have forced him to exhibit his own reasoning in syllogistic shape. Of one more of the metaphysical essays—that upon ‘Modern German Philosophy’—we can only say that it shows a want of appreciation, hardly to be expected in a scholar so widely read as was its author, while its little jokes and funny stories are altogether out of place:—

“The highest aim of speculative philosophy, according to the German conception, is to reduce to unity these twin factors of all human consciousness. The manner in which this reduction is to be effected admits of many varieties of theory; and from these differences adverse systems have arisen; but that it must be effected somehow, is admitted by all philosophers worthy of the name. ‘Whether the dog devour the hog, or the hog the dog,’ said the *insouciant* Sultan, calmly surveying the battles of his Christian neighbours, ‘is all one to the true believer.’ Whether the Ego annihilate the Non-Ego, or *vice versa*, or whether both be swallowed up by some superior principle, is of little consequence, provided only that the swallowing be so complete as to leave one in the place of two. Anything short of this is dualism; and philosophy has declared that dualism is an abomination.”

And again:—

“Granting, then, the existence of the supposed higher reality, how can such a reality be known to exist? For the knowledge of its existence, as out of relation, implies the annihilation of one of the elements without which no knowledge is possible. Either the *ego* has devoured the *non-ego*, or the *non-ego* has devoured the *ego*, or, like the Kilkenny cats, they have devoured each other, and the Absolute is the residuary tail. How, then, can philosophy attain to a knowledge of the Absolute, when the very assumption of the Absolute necessarily implies either that there is nothing to be known, or no one to know it?”

This kind of *hocus pocus* may have done

for Mr. Bernays, but it hardly answers the position of Hegel. 'Modern German Philosophy in a Quarter of an Hour' would be an attractive title for a railway bookstall, and we recommend Mr. Chandler to republish this particular essay in a stitched wrapper, with chromolithographs of the Kilkenny cats on the one side, and of the *insouciant* Sultan on the other.

None the less, in spite of their many and patent defects, the essays which Mr. Chandler has gathered together, are well worthy of a longer lease of life than usually falls to productions so ephemeral. We know more about metaphysics in this the year of Grace 1873 than we did when the 'Prolegomena Logica' first appeared in 1851. Beyond this, his chief work, Mansel never advanced. His Bampton Lectures, his 'Philosophy of the Conditioned,' and now again these collected essays, are mere variations upon the same theme. The laws of Identity, of Contradiction, and of Excluded Middle, are no longer supposed to be the sole criteria of truth, and there is hardly a student at Oxford of any promise but can point out how and why it is that they furnish no sound standpoint from which to criticise either Mr. Maurice on the one hand, or Hegel on the other. To Mansel they are all in all. He goes about everywhere with his foot rule of formal logic, and puts down every structure that he cannot measure by it as a *nephelococcygia*. None the less the ability with which he "handles his toasting-fork," his perfect belief in it as a Toledo of the purest temper, and the *riant* humour with which he plunges into prime, tierce, and all other mysteries of *passado*, make these letters, lectures and reviews as pleasant a bundle of light philosophy as has for some time fallen in our way.

We need hardly add, that the manner in which Mr. Chandler has discharged his duties as editor is beyond our praise.

NOVELS OF THE WEEK.

Wages. 3 vols. (Samuel Tinsley.)

My Little Girl. By the Authors of 'Ready-Money Mortiboy.' 3 vols. (Tinsley Brothers.)

Cyllene. By Henry Sneyd, M.A. 2 vols. (Longmans & Co.)

Only a Face, and other Tales. By Mrs. Alexander Fraser. (Tinsley Brothers.)

'WAGES' is an unsatisfactory book for the reviewer, in spite of its possessing some merits. It cannot be called wholly uninteresting. The appreciation shown of some of the social problems which the world in general is contented to neglect, prevents a book like the present from being absolutely dull; but the excessive crowding of the canvas with unpleasant figures, and the incompleteness of the more unconventional portraits, together with a remarkable lack of that humour which best relieves the tension of a conscious purpose, prevent a tolerably well-conceived story from being a success. The spirit in which the needs and aspirations of the poorer classes are touched on indicates a good deal of sympathy with the wider world of life; but a literary taste must be imperfect which can blot its pages with such miserable verses as those of which Miss Leah Armytage is guilty, and a social missionary should, perhaps, have imparted to us some more detailed

scheme for redressing the inequalities of life. The latter omission is one which most people will readily forgive,—the first is a standing offence to the ear which is more easily remedied. The *dramatis personæ* are so numerous, and their relations to one another so involved, that any outline of the story would be impossible: but the central figure is one Guy Beaufort, younger brother of an M.P. and country gentleman, whose character is in many respects the antipodes of his own. Guy combines, with a keen appreciation of the perplexities of life and an ardent desire to contribute to their solution, an impatience of all aims short of the theoretically highest, which paralyses him in action, and renders him in his turn an object of something like disdain in the eyes of his less sensitive kinsman. Guy first frets at the hollowness and exclusiveness of the society which immediately surrounds him, and gives vent to a good deal of crude cant about "caste," which produces not a little disgust in the mind of the sagacious Stephen. Tired of the gentry, Guy tries the bourgeoisie; in the ranks of the successful middle class he finds all the false pride and vulgarity of the upper circles, added to a coarseness and littleness peculiarly their own. Disgusted with his experiment of "levelling up," he is about to quit England and give up the purpose of his life, taking the rôle of a diplomat, which our author evidently considers an useless and empty superfluity. He meets, however, with a philanthropic clergyman, at whose instigation he tries a novel career, that of a secular social missionary among the artisans of London. We learn that Guy is happy in his work, and that by keeping a cheap book-stall at the East End he produces great results in an unobtrusive fashion. In spite of some blemishes, and coarseness of handling, *e. g.*, the description of the commercial magnates of Helmington, the gross catalogue of Lady Bromley's personal defects, the preposterous Mrs. Kinlay, &c., this is on the whole a fairly promising novel. Before we quit it, let us remark that *Glenstrathcuiltney* is an impossible name. A detail, but important.

The principle of co-operation seems to be extending itself to every branch of life. Scientific research has long been indebted to it, and now our novelists are making the experiment of its use. The authors of 'Ready-Money Mortiboy' have, we think, reason to be fairly satisfied with the result. Though we are far from according a high place to their present performance, it will, at least, bear favourable comparison with most current books of fiction in the essential points of sustained vigour and spirit, attributes which we can imagine a partnership between congenial natures to have tended largely to produce. A joint capital of experience of life, the friction of separate modes of thinking, with the advantage of mutual criticism, and something of conversational emulation, should have much influence in maintaining the authors' energy, and eliminating those lapses into weakness, from which the single muse is seldom absolutely exempt. 'My Little Girl,' though commendably tender in its graver passages, and possessing descriptive power which is far from mediocre as times go, is noticeable and readable principally by reason of the evident zest with which the tale is told. One feels that the chorus, or club of unsuccessful geniuses,

who provide the interludes and by-play of the piece, to some extent serves the purpose of an initial portrait of the author. The portrait, like that of Southey, in the 'Doctor,' has the *back of its head* turned to the inquisitive reader, but the surroundings and the figure leave no doubt that it is taken from life. In spite of their lamentations over an ungrateful public, they are a school of laughing philosophers, and, whether querulous or triumphant, fully appreciate the humour as well as the drawbacks of the world. The story of the "little girl," so innocently led from innocence, sad as it is, and told with full stress upon its darker features, is in their hands relieved from everything that is morbid, by the quaint *naïveté* of her simple nature, by the unsullied chastity of her mind, by her restoration to happiness and honour when united to her excellent and adored, though elderly Bohemian guide, so that on closing the book our thoughts revert exclusively to the bright and good side of the picture. Even the demand upon our credulity, involved in the origin of her connexion with the unhappy Philip, though certainly the weak point of the story, we can readily accept as part of the strangely child-like obedience she accords to the least word of her hero; and we forgive her folly in accepting the addresses of a man she does not care for, merely because the man she loves has told her she must marry, in consideration of the unconventional attachment which subsists between the guardian and the ward. Hartley Venn,—the most unselfish of London bachelors, the most innocent of literary loungers, with his surface of cynicism and his religious heart, his scholarly bent, and his ignorance of 'ologies' ("even the 'ology of describing nasty things in ponds"), his knight-errantry, his tenderness, his righteous indignation,—is a portrait full of expression, and minutely painted. A type the very antipodes of Hartley is the Macintyre, "Master of Arts in the Univairsy of Aberdeen,"—a thorough knave, unredeemed by any one good quality, unless an ability to systematize and define ends and means, with an invulnerable self-complacency as its moral complement, may be thought to approach the heroic. On the whole, he is a repulsive picture, although a good deal of humour is expended on him. The union of drunkenness and pedantry is not absolutely unknown to the north of the Tweed, and the national peculiarities of this Caledonian pedagogue are touched with more skill than Southrons generally show. The same appreciation of local or national traits (an uncommon gift, we are inclined to think, among Englishmen) is shown in the character of Marie, the quadroon, and her passionate and ill-starred son, Philip Durnford, as well as those of minor personages on the polyglot island of Palmiste. We need not do more than indicate the remaining features of the tale. The character of Miss "Sukey" Venn, with her cat and her clergymen, her prosaic resistance to all sentiment as to her brother Hartley's *protégée*, her utter soft-heartedness beneath the bluntest of exteriors, the *impromptu* parodies of Jones on "Chorus" nights, the schemes and dreams of that amusing triumvirate,—Venn's thoughts on birching and the Afterglow, the subjects and professors in the Literary College,—and last, not least, the suggestive illustrations which adorn the initials

of each chapter,—will all, we trust, be inducements to such of our readers as have ample leisure for fiction, to make acquaintance for themselves with what is, at least, a readable and amusing book.

Mr. Sneyd has attempted, not wholly unsuccessfully, to revive the classical style of novel. Following, at a respectful distance, the footsteps of Lockhart and Lord Lytton, he has placed the scene of his romance in the later days of ancient Rome. The antiquary will read his book with some pleasure, as showing indications of scholarly taste and classical learning; but the very assiduity and care with which Mr. Sneyd has studied his subject, render too conspicuous a certain want of spirit and *élan* without which the elaboration of detail is comparatively useless. In spite of a great deal of careful description of ancient manners, rites, and ceremonies, in spite of several "thrilling situations," in spite of an apt selection of an era, the all-important one of Constantine's religious revolution, it must be confessed this book is a trifle dull. On a well-chosen foundation our author has begun to build, but is not able to finish. He has not the essential qualification of a novelist, the power of putting himself in the place of the character he describes. Up to a certain point, he can appreciate the capabilities of the situation he has chosen. The characters of Cethegus the Stoic, with his political tolerance of Paganism and his cultivated abhorrence of the Christian levellers; of Numerian, the bold dissolute soldier, forced by the degeneracy of the times to be dependent on rough barbarians with whom he has no common attribute save courage; the simple manliness of Claudian, the British legionary; the long-suffering hardihood of the congregations of the catacombs, churchmen militant like the covenanters of a later age; Cyllene herself, with her mind and heart in conflict, rent between the claims of the old faith and system and the new; the sensuous, yet noble Marcia, Roman still, though no Lucretia,—all are sketches of some power, lacking only the master hand to fill them in and save them from oblivion. But merely sketches they remain, and the pains which a greater artist would have expended in exhibiting the emotions and thoughts of those on whom the story depends are fatally wasted in an unwise profusion of incidental garniture and accessory. Yet the theme is a noble one, and if we have been somewhat critical in considering the merits of the performance, it is because it challenges stricter observation than a lower class of work deserves.

Mrs. Alexander Fraser has acted on our hint, and betaken herself to the path of virtue. Her present volume is concerned mainly with honourable, though tragic love. A goodly fellowship of youths and maidens, a large proportion of the gentlemen being of highly aristocratic lineage and bearing, all the maidens endowed with red ripe lips and other physical perfections, undergo the pleasing agonies of desperate love. The course of their passion is generally anything but smooth, and we shed a tear not unfrequently over the untimely grave of the victim of misplaced attachment. Wonderful is the magniloquence with which their fortunes are related. Every house is an ancestral hall; footmen are unknown, but retainers plentiful; twilight gives way to "gloom"; we do not meet our

old friend the "Afterglow," an omission which Mrs. Fraser must regret; but "Hesperion," *Anglice*, the evening, quite makes up for the disappointment. Altogether, the book "keeps the roadway" of a certain taste, and will meet with sympathizing readers. May we suggest that 1690 is a somewhat modern date for a family proud of its antiquity, and that Cameron is a most unlikely name for a chivalric Saxon from the borders?

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THE COUNTESS GUICCIOLI.

SOMETHING more than half a century has passed away since the beauty of a fair woman seated at a window, in the sun, took prisoner the mind of one of England's greatest poets. Scandal came of that passionate incident; but Byron had then steeled himself against human censure, and was suspected of being capable of defying the thunder of Heaven itself.

A brief semi-delirious dream followed the unblest union of those affinities. Pisa still talks of the poet and his lady, of his waywardness, of her power to reclaim him, and of how that haughtiest of lovers was subdued by her whom he thought to master as he would a child. From the eyes and tongues of sharply observant Pisa, the poet and the lady of his love withdrew to the luxury and retirement of the Villa Saluzzo, at Albano, in the vicinity of Genoa. There, half a century ago, they drank the cup of their pleasure to the last drop. The Guiccioli and Byron spent the closing months of their love and friendship in that now historical bower. After the love, came Greece and war, and then, too soon for all, that death at Missolonghi, in April, 1824, which divorced liberty from her poet-soldier, and left the lady a widow indeed.

But the lovely Countess survived the bereavement till the other day,—full fifty years of a comfortable resignation. Her history, as far as English people are concerned with it, is confined within the limits of her *liaison* with Byron. What matters it whence she previously came? She had no "distinction" till Byron looked upon and loved her; and no honest woman envied her even then. Since the tie was broken, the lady appeared in London, and men marvelled where or what the charm might be which had chained to her side the most restless of spirits. Years descended upon her not very rudely, and the most eccentric of Frenchmen, the old Marquis de Boissy, yielded to the still potent sorcery she exercised, and made her his "Marquise." In her new condition of life she never ceased to worship in her way the lord and poet whom she had enthralled. Byron's portrait adorned her saloon, and visitors remember how the matured lady would sometimes stand rapt before it, and murmur, with a sigh exacted by old memories, "Qu'il était beau! Mon Dieu, qu'il était beau!" Byron's mistress, De Boissy's wife, attached herself to literature (in a small degree), by a book of reminiscences so very faint, as to be stripped of all interest—so very bad in taste, that in them she spoke disparagingly of Lady Byron. Book and author had passed almost into oblivion. The latter was recalled to memory by the announcement that henceforth she could only live in the memories of men,—not, perhaps, to live even there very long. Her glory was her shame also; but, as Horace Walpole said, allowance must be made for youth and strong passions. Her lifetime was in the swift months with Byron; outside those the Guiccioli has no abiding interest for the poet's admirer. When she married the eccentric French Marquis, it was as if Ophelia, dead to the heart of Hamlet, were content to rest her brow upon the bosom of Osric.

There is a portrait of the Countess, taken in her youth and during her intimacy with Byron, in 'Lord Byron and some of his Contemporaries,' by Leigh Hunt, 1828, facing p. 39. The book contains capital portraits of Keats, Byron, Lamb, and Leigh Hunt.

M. AMÉDÉE THIERRY.

M. AMÉDÉE THIERRY died on the 26th of last month, after a long and laborious career. He commenced life as a journalist; but after the publication, in 1825, of a good *résumé* of the history of Guyenne, in a collection of short histories of the provinces of France, he acquired a place among historical writers by his '*Histoire des Gaulois*,' the most successful of his works. It is not, however, his best. The time had not come for treating thoroughly a subject upon which philological studies have thrown a new light; and, in spite of the extent of M. Thierry's researches and the clearness of his narrative, it is not too much to say that only a very insignificant part of the conclusions he arrived at are accepted nowadays. Subsequently, in 1839 and following years, appeared the '*Histoire de la Gaule sous l'Administration Romaine*.' Here the ground was more certain, and besides, the subject was one after M. Thierry's own heart; so that in spite of the great progress made in this part of history, and the increased knowledge of the details of Roman administration which the discovery of inscriptions has enabled us to acquire, this work will long have a value of its own, and will not easily be superseded. Even if it seems somewhat too favourable to the Roman Empire, it is an undeniably suggestive book. '*L'Histoire d'Attila et de ses Successeurs*,' which was issued in 1856, is less valuable. The subject, and especially the attempt of the author to trace the legend of Attila in the Middle Ages, involved him in a number of minute researches, and led him into foreign literatures, with which he was imperfectly acquainted. The history of the later Roman Empire was the period which he knew best and understood best. He gave to it the last years of his life. His '*Récits de l'Histoire Romaine au V^e Siècle*,' his essays upon '*Saint Jérôme et la Société Chrétienne à Rome*,' '*Saint Jean Chrysostome et Eudoxie*,' &c., and published in the *Revue des Deux Mondes*, afterwards in separate volumes,—are the results of much labour, and show a profound understanding of the early times of Christian society, together with the moderation and caution which were a fundamental part of M. Thierry's character.

M. Amédée Thierry was for a short time a professor (in 1829) at Besançon, but the liberality of his teaching led to his suspension by the Martignac Ministry. But the revolution of July opened to him, as to all the young Liberals of the day, a new career. He was appointed prefect of the Haute Saône, where he remained eight years. He was a model prefect; the position suited him. He then entered the Council of State, and he was still a member of it when, in 1860, the Empire made him a senator. He had long been a member of the Académie des Sciences, Morales, et Politiques, where he held a respectable position in the section of History, which comprised besides him MM. Guizot, Thiers, Mignet, Michelet, all of them, except M. Michelet, his seniors, yet all of them have survived him. In the Senate he did not shine. Naturally cautious, and particularly reluctant to express an opinion opposed to that of the majority—a defect due rather to his conciliatory disposition than timidity—he was little qualified to lead.

What has done most harm to the reputation of Amédée Thierry is the fame of his brother, Augustin. Undoubtedly Amédée did not possess the quick intelligence and bold adventurous spirit of his brother; but the more we study the works of Augustin the more convinced do we become of the correctness of the remark of one, formerly his Secretary, now a Member of the Institute: "Walter Scott introduced history into romance, and M. Aug. Thierry introduced romance into history. It would have been well for Augustin Thierry had he possessed a little of his brother's prudence."

Literary Gossip.

MR. BROWNING's poem is in type, and consists of 4,500 lines. It is a poetic version of a great tragedy which came before the law-

courts of a department in the North of France last year, and we hear that the poet has in the outlines of the story kept closely to the facts, with the view of presenting to the reader's mind the key to them in human passion.

MESSRS. HURST & BLACKETT are preparing for publication '*The Life of the Right Hon. Spencer Perceval*,' by his grandson, Mr. Spencer Walpole. The work will, we understand, comprise Mr. Perceval's correspondence with most of the distinguished persons of his time.

THE forthcoming number of the *Edinburgh Review* will contain a memoir of the late General Lee, the Confederate Commander-in-Chief, from original and other materials, collated by a writer already known from his studies of the campaigns in Virginia.

PROF. JEVONS has in the press a logical work, upon which he has been engaged for many years. It will be entitled '*The Principles of Science: a treatise on Logic and Scientific Method*,' and will contain a complete explanation of the author's formal and mechanical system of deductive logic, which has hitherto been described only in brief essays and papers. The book will mainly consist, however, of a new analysis of the methods of inductive investigation, as illustrated in the principal branches of physical science. The treatise will be published by Messrs. Macmillan.

MR. E. M. THOMPSON, of the British Museum, has undertaken to edit for the Camden Society a series of letters written by Dr. Prideaux, Dean of Norwich, the author of the '*Connexion of the Old and New Testament*.' The letters run from 1674 to 1722. Up to 1681 they are written from Oxford, and present an amusing picture of Oxford life two hundred years ago. After 1681 they are dated from Norwich, and touch upon a variety of interesting social and political topics.

WE understand that the series of political sonnets by Mr. Swinburne which is appearing in the *Examiner*, will deal chiefly with incidents in the history of the Papacy and the French Empire during the past twelve or fourteen years, eight of the number having reference to the late Emperor Napoleon III.

MR. THOM'S long-promised volume on Centenarians is at last ready for publication.

WE are glad to hear that the Chaucer Society has received promises of 20*l.* each from Mr. F. W. Cosens and Mr. Cornelius, and of 5*l.* from Mr. R. S. Turner, so that it only wants now promises of one 20*l.* and one 10*l.* to make up the 200*l.* which the Duke of Manchester proposes to raise for the Society.

A NEW Review appears to-day in Paris, the '*Revue des Documents Historiques: Suite de Pièces curieuses et inédites, publiées avec des Notes et des Commentaires*,' par Étienne Charavay, Archiviste-paléographe. '*Paris à l'Eau-Forte*' is the title of an artistic journal which has just commenced. It promises three hundred etchings a year as illustrations to its text.

AMONG the documents relating to the great Monastery of Syon that the Rev. J. H. Blunt will print in his '*Myroure of our Lady*,' for the Early English Text Society, will, perhaps, be a list of the pardons granted in favour of donors of the nuns, sayers of prayers in the convent, &c.,

from the Harleian MS. 4012. At the end is the following total:—"Th(e) Sum of the indulgences and pardones cometh to this—grauntid by divers Holy faders, popes of Rome, Archebisshoppis and Bisshoppis, Cardinalis, and legatis, beside the cotidialle pardon which is shewid in the begynnynge, and the playne remysion—.iiij. thousand yere of pardon, x. Lentis, xiiij. honderd Daies." Mr. Skeat will also contribute to the book an account of the Library of the Monastery, from the unique MS. catalogue of it in Corpus Christi College, Cambridge.

OLD-BOOK lovers in Paris have been greatly excited lately by a fresh acquisition of the well-known brothers Tross, a '*Horace*,' printed on vellum, without place or date, but in Italy, probably Venice, about 1469, in small quarto, 157 leaves, 26 lines to a page, without signatures or initials. It is not the unique copy on vellum that Van Praet described, which formerly belonged to M. Fenaroli, at Brescia, and it has not heretofore been known. It is the greatest "find" of the last half century, says M. Louis Gonse, in the *Chronique des Arts*.

DR. ETHE, who is entrusted with the cataloguing of the Persian Manuscripts in the Bodleian Library, has discovered several lyrics of the great Persian poet, Firdusi, the author of the '*Shahname*.' He has published the Persian text, with a metrical translation, in the *Transactions* of the Royal Academy of Munich.

THE Director of Public Instruction in Mysore, Mr. John Garrett, has printed, at Madras, a supplement to his Classical Dictionary of India, illustrative of the mythology, philosophy, literature, antiquities, art, manners, and customs of the Hindus.

THE '*Rig-Veda*,' in the Samhita and Pada texts, edited by Prof. Max Müller, is, we understand, on the eve of publication. It fills 1,700 pages, demy octavo, and is believed to be the first Sanskrit work ever stereotyped. The difficulties of this process are said to have been very great, on account of the fine accent and vowel-signs, which constantly got broken, and which had, in every case, to be replaced at much trouble and cost.

A CORRESPONDENT writes:—

"A curious and important fact has been established in connexion with the printing of the Double Text of the '*Rig-Veda*.' The transliteration of Devanāgarī into Roman, for the purposes of European scholarship, has been urged for some time with zest, and among those who recommend the adoption of this system, Prof. Monier Williams has been conspicuous. The following passage occurs in the Preface to the Professor's Sanskrit Dictionary, lately published:—"Let any one compare Prof. Aufrecht's one compact and cheap octavo volume with the six massive quartos to which the '*Rig-Veda*,' will extend, now being edited in the native character. Even if the Romanized edition had a commentary, it would probably not extend beyond two moderate octavo volumes." This assertion has led to an examination, and, let us hope, final settlement of this question, the test applied being Prof. Max Müller's edition, now completed in print. The result arrived at is, that Prof. Aufrecht's text of the Samhita of the '*Rig-Veda*' fills 920 pages in the Roman transcript, whilst the same text in the new edition, printed with the largest Devanāgarī types, occupies only 844 octavo pages. The system of transliteration does not, therefore, recommend itself even on the score of economy in space, and consequently, in cost."

MESSRS. CLARK, of Edinburgh, have in preparation, with concurrence of Prof. Godet, a translation of that author's commentary on St. Luke. The translation will be made from the new edition, just published, of the original work, and will be followed by a version of the same author's commentary on St. John's Gospel.

We have reason to believe that the letters printed in the Paris *Corsaire*, and signed "Alceste," which have excited a good deal of curiosity, are from the pen of M. Ledru-Rollin.

THE "Birmingham Shakspeare Club" has Prof. Delius as its guest at its meeting this evening. The Club possesses a capital Shakspeare library, and has just issued the first part of the catalogue of it.

THE Rev. Carstairs Douglas, LL.D., has commenced printing his Chinese-English Dictionary of the Vernacular or Spoken Language of Amoy, with the principal variations of the Chang-Chew and Chin-Chew.

A FRENCH Correspondent writes:—

"Le paragraphe inséré dans l'*Athenæum* établit entre l'affaire Libri et l'affaire Harmand une connexion qui n'est nullement fondée. Les vols commis par Harmand sont, au moins pour l'immense majorité, postérieurs à l'accusation portée contre Libri, et n'ont jamais été imputés à ce dernier. Ce fait, qui résulte des maintenant des débats de l'affaire Harmand, sera mis en pleine lumière par la prochaine publication du rapport des deux experts chargés de l'examen des livres volés par Harmand. C'est ignorer complètement l'affaire Libri que se figurer que ce dernier a été jugé coupable sur les déclarations d'Harmand. Au commencement du même paragraphe il est dit que M. Sylvestre retrouva sur leur propre rayon les livres qu'on reprochait à Libri d'avoir dérobés à la Bibliothèque Mazarine. Ceci est complètement inexact. Les livres que Sylvestre a prétendu avoir retrouvés sont des exemplaires doubles, tirés du dépôt des doubles de la Mazarine, et parfaitement distincts des exemplaires saisis chez Libri, déposés au greffe du Palais de Justice, et qui depuis ont été réintégrés à la Bibliothèque Mazarine."

M. GRANIER DE CASSAGNAC has lately published, in Paris (F. Didot), 'Histoire des Origines de la Langue Française.' We have not yet seen the book, and cannot say that the author has not, like the Duc du Roussillon, taken "des vessies pour des Lanternes." However, his conclusions are startling enough:—
1. The Gauls have never abandoned their own language for a more or less corrupt Latin.
2. The Greek words introduced into French, above all, those unknown (!) to the Romans, have nothing to do with the sojourn of the latter in Gaul. Granting this, we humbly suggest that the Phœceans of Marseilles and other Greek colonies in France may be the real culprits.
3. If the Romans had been able to impose their own language upon the Gauls, they would have done the same to the Greeks, Africans, Egyptians, Hebrews, &c., who have kept their languages pure of Romanism. It remains to be seen, if the language of the Gauls at the time of the Roman Conquest was perfect enough not to be superseded by the language of the conquerors. The book will, no doubt, tell us something about it.

BISHOP BARLOW used to say, if you want a good book, look for it in the list of works forbidden by the Roman congregation of the Index. In the list published last October not a single English book is to be found, no doubt because English books are generally tabooed;

but there is plenty of Italian and German books. Two of the authors, Prof. Emil Ruckgaber and D. Giuseppe Morena, have "commendably" submitted and condemned their own works. Prof. J. F. de Schulte, of the University of Prague, has no less than four of his books forbidden in the same list. The German translation of Lord Acton's 'Letters and History of the Council of the Vatican' is likewise forbidden, as well as the diary kept by Dr. F. Friederich during the same Council. Only one French work is included in the list, 'De l'Organisation du Gouvernement Républicain,' by Patrice Larroque.

DR. THOR SUNDBY'S edition of Albretono of Brescia's 'Liber Consolationis et Consilii,' A.D. 1246, which is just going out with the first issue of the Chaucer Society's books for 1873, contains a short biography of the author, and traces most of his quotations to their various sources. Dr. T. Sundby has based his text on six MSS., with occasional collations from six more in Italy, and has taken great pains with his edition of this Latin original of Jean de Meun's French story, which Chaucer translated as his 'Tale of Melibe.'

BARON DE HÜBNER, late ambassador of Austria, at the quondam Court of the Tuileries, is well known through the unexpected thunderbolt of Napoleonic ire which struck him at the levee of the 1st January, 1859. Baron de Hübner has been since ambassador at Rome, and Minister in his own country; but two years ago he began his travels round the world. The impressions made upon him by his 'Promenade Autour du Monde' have just been published, in two volumes, by MM. Hachette & Co.

THE *Annuaire de l'Économie Politique et de la Statistique*, by M. Maurice Block, is this year condensed into a single volume, for 1871-2. It includes an interesting *résumé* of the economical events which occurred during 1870-71.

THE first series, in twelve volumes, of the *Jahrbuch für Romanische und Englische Literatur* was brought to a close at the end of last year. The new series is published by Teubner, of Leipzig, instead of by Brockhaus, but no change has been made in the character of the *Jahrbuch*.

M. AMÉDÉE PICHOT has just brought out his work, 'Napoléon à l'île d'Elbe.' M. Pichot, the French historian of Charles Quint, has been able to collect a number of unpublished documents to illustrate the events of 1814 and 1815.

INTERNATIONAL copyright does not seem to make much way in America, although some of the publishers strongly urge it. A significant fact in connexion therewith appears in a list of a week's publication now before us,—out of twenty-nine titles, only ten are original American books, the remainder being reprints of English or Continental works.

FROM the Annual Report of the Royal Library at Copenhagen, 1871-72, we learn that "during the year the library has been open to the public on 275 days; 9,040 volumes have been lent out. The reading-room has been visited by 9,082 persons, for whose use 23,420 volumes were taken from the shelves." It is remarked by the chief librarian, as a fact worthy of attention, that "no less than 1,116

volumes" were supplied to "one young reader who is engaged in philosophical studies." Young Denmark must be fond of reading.

SCIENCE

Lessons in Elementary Anatomy. By St. George Mivart, F.R.S. (Macmillan & Co.)

BIOLOGISTS have for a long time felt that it is impossible for any single student of the subject to acquire a thorough and comprehensive knowledge of both of the great divisions of the animal kingdom, and it is becoming evident that the rapid strides which are now making in all branches of Zoology render even the vertebrata by themselves a field so large, that it is beyond the power of individual grasp. Such, at least, is the general impression we derive from the perusal of this book. It is only a few of the ablest workers who, by introducing fresh and comprehensive generalizations in any one branch, are enabled by simple deduction to form an accurate idea of the value of the facts respecting those which are subject to kindred influences. Among these few we may include Prof. Owen and Prof. Huxley, who have given us the advantage of their great experience in the form of text books, which tend by their comprehensiveness and the amount of detail introduced, to throw a shadow over the efforts of less aspiring, but not less painstaking authors.

In his preface, the author clearly states that his work is not a "Comparative Anatomy," but "a selection of facts intended to illustrate the variations which nature shows in that type of structure to which man's body belongs." In thus limiting his field, it will be generally agreed that, considering the space allowed him, the author presents the subject in a far more advantageous form than could have been otherwise attained.

A brief sketch of the anatomy of man is incorporated in the work, and to each section of the subject, a review of the same parts throughout the vertebrate sub-kingdom is appended; and in this way an excellent idea is given of the most important facts and principles relating to the groups included. More than half the book is occupied with the consideration of "skeletal" structures, and the author justifies this on several grounds, the most important being that the bones of most animals are so much the most readily obtainable parts. A modified architypal theory is throughout developed, and a corresponding nomenclature is adopted. Next comes the muscular system, and here the author's large experience, chiefly in the myology of reptiles, adds greatly to the value of his remarks. The description of the development and structure of the brain will be found an excellent introduction, more lucid than many; and the development of the aortic arches in the different classes, is clearly illustrated by the introduction of Rathke's valuable diagrams.

The fault of the work is one of method. To be able without difficulty to appreciate individual conditions of structure from a study of the principles laid down in his text-book, is the aim of the earnest student. He can do this readily only when the generalisations are stated in a manner which inspires confidence, and correctly, when they are as inclusive as

the present state of science will permit. Our author is too apt we fear, when he wants to illustrate a point, to refer to the subjects of his special labours; in so doing he gives undue importance to the peculiarities of animals so aberrant or so rare as hyrax, the lemuroids and Hemientetes. By it, a want of confidence is engendered. Again, with regard to the inclusiveness of the illustrative examples, a specimen or two will best show wherein we think them weak. Speaking of the spleen, Mr. Mivart states that "this organ may be relatively much larger than in man, and consist of two lobes, as in the ornithorhynchus; it may consist of three lobes, as in the Echidna." From this statement, it might be inferred that the shape of the spleen is variable in the different orders of mammals, which is far from correct; and the reader is not informed, as he ought to be, that its triradiate conformation is a well marked character of the Marsupialia. Respecting the complete encircling of the orbit by bone, this condition is said to be found "in some Birds, e.g. the Macaw 'Calyptorhynchus.'" The Calyptorhynchus is not a Macaw at all; but, leaving that out of consideration, we may ask, why should this not common Cockatoo with so long a name, have been chosen to exemplify a character, which if the author had looked a little deeper, he would have found to be presented by them all? This last is undoubtedly an extreme instance, but it serves to illustrate the nature of the weakness referred to above; it is not a serious one, and may in future editions be diminished by a selection of examples based on further observation.

An excellent recapitulation of the differences between man and the several classes of the vertebrata, and between man and the higher apes, terminates the work, the last paragraph containing the following temperate remarks:—"Evident then as it is from the teaching of Anatomy, that the various parts of the human body have a classificatory value indicating the zoological position of the whole structure, it is no less evident from other considerations, that to allow mere anatomy to warp our judgment as to the totality of man's nature, would be a serious mistake."

In conclusion, it is certain that the large mass of carefully compiled facts contained in this volume will be of great assistance to the commencing student of Comparative Anatomy; there is a remarkable freedom from errors, although a few, such as, that the cats have no upper molars, and the reha a ventral pubic symphysis, excite surprise. Many of the illustrations are excellent; some are undoubtedly too small, and might instead of having been repeated two or three times, have had a single substitute on a larger scale.

PRE-HISTORIC MONUMENTS OF THE MEDITERRANEAN.

V.—THE SEPULTURE DE IS GIGANTES OF SARDEGNA. DISCOVERY OF A TRUE DOLMEN.

CONSTANTLY in association with the nuragghi are to be found true sepulchral remains of a quasi-megalithic character, which have various names among the Sardes, according to the peculiarity of each monument, such as *Sepollura de is Gigantes*, *Gigantinu*, *Allare*, *Perda fitta*, or *lungna*, &c.

So constantly, indeed, are these found in connexion with the nuragghi, that they may be considered almost as universal concomitants, whilst, at the same time, their intended purpose is so evidently, and beyond all dispute, sepulchral, that their presence affords additional reason for

doubting that the nuragghi could ever have been destined either for the interment or exposure of human bodies. I was enabled to examine leisurely five of these monuments, viz., two at Tamuli and three others at St. Baingu, Imberti, and La Figa, all near Macomer and Borore, and good examples of this class of monument, although, as might be expected, none are perfect.

The characteristic feature, common to all these sepulture, is a long, oblong, and low barrow or mound, enclosing an elongated kistvaen, from 20 ft. to 30 ft. long, and 4 ft. to 5 ft. wide,* and apparently† 3 ft. deep, composed of moderate-sized upright slabs of stone, supported externally by a revetment of smaller stones, the topmost ones of which form a sort of pavement or casing, and have been worked so as to fit neatly to the same extent as the masonry of the neighbouring nuragghi. This long narrow kist, by all accounts, was originally covered in by flat capstones, and must have formed, therefore, a regular *allée couverte*, such as that at Kerlescant, in the Morbihan, and resembled the form of the "*grottes des fées*" of Finistère. But, at present, not a single capstone can be found *in situ* at any of the five sepulture that I examined. I should add, that the ends of the oblong kist are rounded. At the extremities of the kist, when perfect, were larger upright artificially-worked slabs, the headstone being much the larger,‡ and the footstone the smaller, as in our modern graves, and answering to the two menhirs which are found at either end of the Brittany long barrows. Such, briefly speaking, are the principal features of these grave-mounds, and I next proceed to mention their individual peculiarities.

I first visited a pair of barrows, five miles north-west of Macomer, situated on a boulder-strewn upland, and about a hundred and fifty yards distant from the Nuraggh di Tamuli, picturesquely perched on what is called, in Devonshire, a "Tor." These barrows are parallel to one another, 50 yards apart from centre to centre, and due east and west of one another. At the north end, or foot, of the easternmost grave is a curious artificially-recessed stone, which, Mr. Tyndale suggests, might have served as a pillow for the head; but it seems to me more like the portion of a stone throne or seat, such as that drawn by Dr. Barth, near the Trilithon at Elkeby, near Tripoli||. A similar stone is said to be found in a sepultura at Esterzili. No headstone now exists in this mound, and the ancient arrangement of stones, in front of where it presumably was, cannot be satisfactorily determined, as a modern *chindende*, or stone enclosure, has been constructed partly over and partly of them. The headstone has also disappeared from the twin mound, but the foot slab remains, showing signs of rude workmanship. The most interesting feature, perhaps, in connexion with these mounds, is the line of six conical stone pillars or pedestals, parallel to, and ten yards west of, the westernmost barrow, and averaging 12 ft. of intercolumniation, and which, I cannot help supposing, form portion of a peristaltic, which probably enclosed one, if not both, barrows. Four of these cones are (as nearly as could be observed with a pocket compass) aligned in the true (not the magnetic) meridian, which can hardly be accidental. The fifth cone, an intermediate one, is prostrate, but was evidently in the same alignment, whilst the sixth and southernmost one is slightly to the east of the line, which confirms my idea that these formed an *enceinte* around the graves.

* Mr. Tyndale gives the dimensions as varying from 15 ft. to 100 ft. in length, and from 4 ft. to 7 ft. in width, but he did not see these himself. I have only given above the average dimensions of those I actually measured. The largest capstone, he states, measured 15 ft. long, 11 ft. wide, and 2½ ft. thick. Vide "The Island of Sardinia," by J. W. Tyndale, 1849, Vol. I. pp. 140, 319.

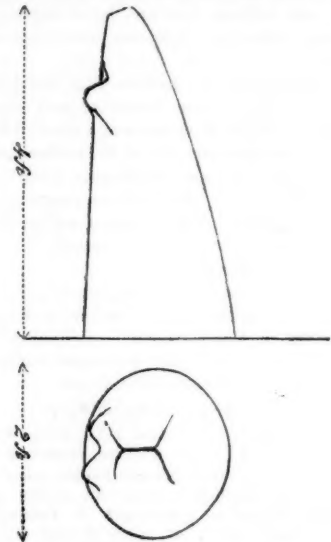
† It was impossible, in all instances, to clear the soil to observe the depth accurately.

‡ The largest Perda fitta, or upright menhir, now thrown down, existed near Mamolda, east of Macomer, and towards Orseli. It measured 20 ft. in height.

§ Close to this nuraggh I found two stone basins or mortars. 1 ft. diameter, and fragments of black pottery in the wall of the nuraggh itself.

|| See Fergusson, "Rude Stone Monuments," fig. 176.

These stone pedestals are 4 ft. high, with elliptical bases of 2 ft. diameter; their summits are not pointed, but sharpened to a celt-like edge, much weather-worn now, but they may have been polished (see woodcut). The three to the



north are plain, whilst the three southern ones have on their outer faces, about a foot from the apex, two prominent projections, which are generally supposed, and with apparent reason, to represent female breasts. Should the peristaltic hypothesis be incorrect, as it very likely is, and should we have the full number of these pillars as they were originally placed in position, why then they afford a fine field for speculative theories on the part of the mythologist to investigate their symbolical interpretation; and Triadism, Cabirism, and dualistic Hermaphroditism, &c. will, doubtless, be recognized by those who have made such forbidding subjects their especial study. At Perdu Pes, near Pauli Latino, on the road to Oristano from Macomer, in connexion with a Gigantinu, there are three of these conical columns, which have three, and even six elliptical cavities, which penetrate to the axis of the cones instead of projections upon them; but I had no opportunity of observing them. In the Etruscan tombs, certain vessels termed *masti* have been found in the form of human breasts, and, in Athens, I saw several stone slabs with projections, and others with cavities, which were said to be moulds for fictile vessels also, and may be cognate with the above-mentioned supposed symbols.

At St. Baingu, La Figa, and Imberti, I found the head-stones *in situ*: at St. Baingu, much worn; at La Figa, broken in three pieces; and at Imberti, perfect; all similar, and within a few inches of identical construction and dimensions; so I think the Imberti stela may be taken as typical of all in this neighbourhood.

It consists of a solid flat slab of the local stone, 11 ft. in height, 7 ft. broad, and 1½ ft. thick. The whole stone has been artificially worked, either by hammer or chisel, or both, the top rather flatly rounded, and the north side smooth but plain. The south aspect presents an ornamental façade, being recessed in two panels, or false doors, about 2 inches deep, formed by a border round the edge, 10 inches wide, and a bar of the same width across the centre. The curious feature, however, is the small arched aperture, the *real* entrance to the tomb or *allée couverte*, 1 ft. 3 inches high, and 1 ft. broad, in fact, a *tolmen*, or holed entrance. It seems impossible not to connect this curious frontispiece and pigmy *tolmen* entrance with the grander rock-hewn Etruscan tombs at Sovanna, Norchia, and Castel d'Asso, whose façades also present us, on a much more magnificent scale, with the same idea carried out, viz., an arched recess

(with inscription carved on the inner wall), and a door-moulding, or *pseudo-door*, forming a niche for a cippus, whilst the real door of the tomb is in a passage cut at some depth below. Compare, also, the holed dolmens at Grandmont and Trie, at Rodmarton and Avening, at Plas Newydd, Kerlescant, and elsewhere. The famous Mén-au-tol, in the Land's End district, may merely be a development of the same fashion. In none of the foregoing instances could I satisfactorily trace the semi-circle, or whole circular enclosure, which is described as a distinctive feature of these sepulture, on account of their ruinous state. Taking for granted that they are to be found elsewhere, they would be analogous to the semi-circular or omega-shaped platforms in front of the Chinese tombs, where tea and chow-chow are placed, and gilt-paper and joss-stick burnt at the annual tomb-cleaning visit. May not some such custom have prevailed here?

There seems no reason for doubting the sepultura to be coeval with the nuraggh, and to bear the same relation to it that the bilithic tomb bears to the Talayot, Atalaya, or Nao of the Balearic isles.

Close outside the village of Borore, near two nuragghi, one of which is called Baiginzones, I was much surprised to find a rude stone monument, which, on closer inspection, proved to be a true free-standing dolmen, entirely denuded of its cairn. It stands upon the natural rock in a cultivated field, which has had all the stones removed from its surface. The dolmen consists of one solid, unhewn, flat stone, 10 ft. long, 6 ft. wide, and 1½ ft. thick, supported on six uprights, from 2 ft. to 3 ft. high, which enclose a polygonal space, with the largest opening towards the south. It has evidently been used as a shelter by herdsmen. An aged peasant, who belonged to the neighbouring village, seeing I took an interest in large stones, informed me that there was a rocking-stone in the neighbourhood, which, however, was too far for me to visit that day as I had several sepulture to examine.

I do not know of any one having described a true dolmen in Sardinia; and in Mr. Fergusson's map of their distribution, compiled from those of M. Bertrand and Bonstetten, although a small red speck south of Ajaccio indicates the existence of one or more in Corsica, Sardinia is left blank; a spot of red paint may be now safely added. Whether this dolmen ever formed portion of a Sepultura de Gigantes will be difficult to determine, but the polygonal shape of the chamber, which is slightly smaller than the capstone, seems to point to a different type, whilst the stones are all rude and unhewn; the vicinity of the nuragghi is noticeable. I cannot do more than notice the existence of most numerous rock-hewn tombs in the limestone cliffs between Torralba and Giavesu; the rocks in this neighbourhood are literally honey-combed by these cells, which appear to resemble the *machays* of the Yncas in some respects.

To return to the more interesting nuragghi, a summary of the abridged opinions of the authors who have entered upon the subject may not be out of place.

Authors.	Origin.	Object.
Angius ..	Phœnician ..	Fire worship.
Arri ..	" ..	" ..
Arnim ..	" ..	Worship and sepulture.
Fara ..	Iberian ..	" ..
Fergusson ..	" ..	Towers of silence, for exposure of dead bodies.
Inghirami ..	Tyrrhenian ..	Sepulture.
La Marmora ..	Phœnician ..	Worship and sepulture.
Madao ..	Antediluvian ..	Sepulture.
Manno ..	Oriental ..	" ..
Micali ..	Phœnician and Carthaginian ..	" ..
Minaut ..	Iberian ..	" ..
Münter ..	Phœnician ..	Fire worship.
Petit Radet ..	Theban, Pelasgic, and Tyrrhenian ..	Sepulture.
Peyron ..	Primitive nomads ..	" ..
Smyth ..	Trojan ..	Mausolea and asyla.
Spano ..	Phœnician ..	Sepulture.
Stephanini ..	Nil ..	Trophies of victory.
Tyndale ..	Canaanitic ..	Altar-temples.
Vidal ..	Nil ..	Giants' houses.

Mr. Tyndale further considers that the forms,

constructions, and localities of the nuragghi are sufficient refutation of the supposition that they were the residences of families, fortifications, watch-towers or prisons. In spite of all the adverse opinions of such an array of authors, I hold to my opinion that they were defensible granaries; the lower chambers are especially well adapted as

—suffugia hiemi et receptacula frugibus,

and not without some affinity to the *σείροι* or *σείροι* of the Cappadocian and Thracian Greeks, the Sicilian *sili*, and the conical pit-cellars in the tufo district of Etruria and the Latian cities of the Campagna.

In addition to the analogues mentioned in my former letter, there should not be omitted the round Cyclopean towers of the Haurān, and the Palmyran tomb-towers mentioned by Burton, besides last, though not least, the Boens and Cillgah or Gol-cagh of Ireland, and the Pictish towers of Brechin and Abernethy. There seems to be but slight superstition or tradition in connexion with the Sardinian remains. In one solitary instance a nuraggh is called by the Ogliastrini "Lu corruzzu dessu Esteu," the courtyard of the great beast or devil, but the absence of any legendary lore may be easily accounted for, when we consider that the present Sardes can hardly be looked upon as the lineal descendants of the hardy nuraggh builders, who were probably exterminated by foreign invaders. The islanders received no mercy or quarter at the hands of the Carthaginians, and subsequently the few remaining tribes fared no better with the Romans: for nearly two centuries preceding the Christian era, at least a thousand Sardes per annum were either slain or carried off captives by the Roman soldiery.

And now a few words as to the Sardes, such as I found them during my visit to Sardegna; everywhere I experienced most courteous hospitality and civility, both in town and country. I was rather vexed to find that the good people of Sassari have been not a little hurt at certain strictures upon their behaviour, which not long since appeared in a certain portion of the English press, on the occasion of the opening of the railway from Porto Torres to Sassari, and which were scarcely deserved. I certainly failed to detect the unsparing use of red and white, which one special correspondent comments upon; and as to brigandage, although warned against robbers, I found nothing but good Samaritans. Brigandage has, in fact, almost died out of late years; at the same time it would be imprudent for a traveller to carry about him a large amount of gold and silver, and to exhibit it in out-of-the-way and poverty-stricken hamlets, but so it would be also in most parts of Europe; again, I am assured on good authority that crimes such as burglary and thieving are unknown, whilst drunkenness is rare. In an island where the habit of taking the law into one's own hands has existed as an institution for centuries, as a matter of course a certain amount of lawlessness must be expected, but none came under my observation, and I believe that, with slight precaution, the foreigner need have no fear of the slightest molestation. Mr. Bohn and Mr. Nowlan, who are carrying out the railway extensions in the island, will have good opportunities of investigating the construction of the nuragghi and interior "finds" during their excavations, and will assuredly not neglect to make the best use of them.

S. P. OLIVER, Capt. R.A.

SOCIETIES.

ROYAL.—March 27.—The President in the chair.—The Bakerian Lecture, 'On the Radiation of Heat from the Moon, the Law of its Absorption by our Atmosphere, and of its Variation in Amount with her Phases,' was delivered by the Earl of Rosse.

GEOLOGICAL.—March 26.—His Grace the Duke of Argyll, President, in the chair.—The Rev. E. Hale, Messrs. J. B. Spence, F. W. North, J. A. Coombs, and W. K. Clifford, were elected Fellows.—The following communications were read: 'Synopsis of the Younger Formations of New Zealand,'

by Capt. F. W. Hutton, 'On the Tree-Ferns of the Coal-Measures, and their Relations to other Living and Fossil Forms,' by Mr. W. Carruthers,—and 'Notes on the Geology of Kazirūn, Persia,' by Mr. A. H. Schindler.

ROYAL SOCIETY OF LITERATURE.—March 26.—J. Haynes, Esq., in the chair.—Mr. Vaux read a paper 'On the Rhodian Law, and its Influence on the Laws of Medieval Europe,' in which he traced the history of the Island of Rhodes, of its connexion with Rome, of the adoption of the Rhodian Law first into the ordinary Roman laws, and subsequently into the Digest of Justinian. From the time of Justinian, he traced the influence of the Rhodian Law in the various constitutions adopted by the Ostrogoths and Visigoths; and, ultimately, by "Costumbras Maritimas" of Spain, in the Rôles d'Oleron, in the Mercantile Law of England, and in that of the Dutch, of the Hanseatic League, and of the Danes.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—March 26.—H. Syer Cuming, Esq., V.P., in the chair.—Mr. E. Roberts exhibited some specimens of earthenware and glass of the fourteenth century, and of Roman antiquities in metal, as well as a series of jugs and jars with and without handles, mostly of the Bellarmine or Gray-beard type.—Mr. W. H. Cope produced a specimen of a pilgrim's bottle, supposed to have belonged to the Leiningen family, about twelve inches high, of German stoneware, ornamented with floral designs in relief and in two colours, having coats of arms on each side.—Mr. W. Henfray exhibited a small hexagonal bronze seal, with a figure of St. Catherine impressed thereon, with the legend, "Sancta Catharina"; and some further specimens of Roman articles of domestic use were produced from the collection of the late Mr. J. W. Baily.—Mr. G. R. Weight read a communication 'On the York Stairs,' once the water-gate of the famous York House. The object of this paper was to urge upon the Association the necessity of calling upon the Metropolitan Board of Works to rescue the gate from its present decaying and forlorn condition. It was agreed to refer the matter to the Council to bring the subject immediately before the notice of the Metropolitan Board of Works.—The Chairman read a paper 'On Sun-dials or Solaria in and around the Metropolis.'

INSTITUTION OF CIVIL ENGINEERS.—April 1.—Mr. H. Hawksley, President, in the chair.—Thirteen candidates were elected, viz. Mr. C. H. Beloe, as a Member; and Messrs. C. B. Braham, R. Davis, F. Fitzjames, F. W. Hartley, T. F. Harvey, J. W. Hill, R. J. Hutton, T. F. Parkes, A. W. Parry, F. M. Pratt, J. S. Statter, and C. E. Ware. The Council have transferred Messrs. E. S. Currey and T. W. Dodds from the class of Associate to that of Member, and have admitted the following candidates as Students of the Institution: Messrs. F. C. de M. Cardozo, H. Gordon, J. M. Small, A. Stark, B. J. Thomas, C. H. Wilson, and J. P. Woodcock.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—April 1.—Dr. Birch, President in the chair.—The following candidates were elected Members: Revs. W. E. Moore and H. G. Tomkins.—On the recommendation of the Council, and at the request of Mr. Bonomi (acting on their behalf), the surviving Members of the Anglo-Biblical Institute, the Chronological Institute, the Palestine Archaeological Association, and the Syro-Egyptian Society, together with their respective libraries and effects, were unanimously incorporated with this Society.—The following papers were read: 'On the Religious Belief of the Assyrians, Part III,' by Mr. H. Fox Talbot, 'On the Identification of Nimrod, from the Assyrian Inscriptions,' by the Rev. A. H. Sayce, and 'On an Ancient Triple Synchronism—Egyptian, Phœnic-Assyrian, and Greek,' by the Rev. B. H. Cooper.

MEETINGS FOR THE ENSUING WEEK.

- MOV.** Royal Institution, 2.—General Monthly.
 — Astrology, 3.
 — Entomological, 7.
 — Victoria Institute, 8.—'Force,' Prof. Kirk.
 — Social Science Association, 8.—'Provident, Loan, and Friendly Societies, as they affect the Interests of the Working Classes,' Mr. T. Begg.
 — United Service Institution, 8.—'Apparatus for Anatomically recording the Rolling of a Ship in a Sea-Way, and the Contemporaneous Slopes,' Mr. W. Froude; 'Mode of Building Ships of War capable of Resisting the Heaviest Artillery,' Mr. R. Bell.
TECH. Civil Engineers, 8.—'Rise and Progress of Steam Locomotion on Common Roads,' Mr. J. Head.
WED. Literature, 4.—Council.
 — Telegraph Engineers, 7.
 — Archaeological Association, 8.—'Hour-Glasses,' Mr. H. B. Cumming.
 — Geological, 8.—'Lakes of the North-Eastern Alps, and their Bearing on the Glacier-Erosion Theory,' Rev. T. G. Bonney; 'Structure in the Chalk of the Yorkshire Wolds,' Mr. J. H. Mortimer.
THURS. Mathematical, 8.—'Systems of Prismatic Equations, Algebraical and Trigonometrical,' 'Epicycloids and Hypocycloids,' 'Locus of Point of Concurrence of Perpendicular Tangents to a Cardioid,' 'Elliptic Motion under Acceleration constant in Direction,' Prof. Wolstenholme; 'Calculation of the Value of the Theoretical Unit Angle to a Great Number of Decimal Places,' Mr. J. W. L. Glaisher.

Science Gossip.

WE understand that Prof. Owen is about to contribute to the Anthropological Institute a paper on Egyptian Ethnology, embodying the results of his personal observations in Egypt. It is probable that one of the special meetings, to which we recently referred, will be devoted to this important communication.

THE Royal Society's *Conversazione* is fixed for the 26th inst. The cards of invitation have gone out in the name of the President and Council.

At the Annual Meeting of the Miners' Association of Cornwall, held at Redruth, on Tuesday last, it was stated that about 100 working miners were receiving instruction in science in its classes, and that Mr. J. Arthur Phillips offers two prizes for the best essays on "Elvans" and their bearing on the conditions of mineral lodes.

A DINNER club has been formed in connexion with the Anthropological Institute.

SOME letters, recently addressed to the *Times*, by Prof. Atfield, discussing the question of the origin, extension, and prevention of fires, have been reproduced in the form of a pamphlet, containing an appendix, in which the author gives the results of some original experiments on the subject. The causes of spontaneous combustion, brought about by the oxidation of oils, are carefully discussed.

MR. FRANK CALVERT writes to the *Levant Herald*:—"I have had the good fortune to discover in the vicinity of the Dardanelles conclusive proofs of the existence of man during the Miocene period of the Tertiary age. From the face of a cliff composed of strata of that period, at a geological depth of 800 feet, I have myself extracted a fragment of the joint of a bone of either a dinothierium or a mastodon, on the convex side of which is deeply incised the unmistakable figure of a horned quadruped, with arched neck, lozenge-shaped chest, long body, straight forelegs, and broad feet. There are also traces of seven or eight other figures, which, together with the hind quarters of the first, are nearly obliterated. The whole design encircles the exterior portion of the fragment, which measures nine inches in diameter and five in thickness. I have also found, not far from the site of the engraved bone, in different parts of the same cliff, a flint lake and some bones of animals, fractured longitudinally, obviously by the hand of man, for the purpose of extracting the marrow, according to the practice of all primitive races. There can be no doubt as to the geological character of the formation from which I disinterred these interesting relics. The well-known writer on the geology of Asia Minor, M. de Tchibatcheff, who visited this region, determined it to be of the Miocene period; and the fact is further confirmed by the fossil bones, teeth, and shells of that epoch I found there, for I sent drawings of some of these fossils to Sir John Lubbock, who obligingly informs me that, having submitted them to Messrs. G. Busk and Jeffreys, those eminent authorities have identified amongst them the remains of dinothierium and the shell of a species of melania, both of which strictly appertain to the

Miocene epoch. In addition to these discoveries, at about ten miles distance from the above locality, I have lately come upon other traces of man's existence in drift two or three hundred feet thick, underlying four or five hundred feet of stratified rocks. I cannot positively affirm that this formation is likewise Miocene, the fossil shells it contains not having yet been examined scientifically; but in all probability such will prove to be the case. Throughout this drift I have found numerous stone implements, much worn. Flint is comparatively rare, but other hard stones have been adopted, red and other coloured jasper being most common. Some of these implements are of large size, weighing upwards of nine pounds."

FOLLOWING the path opened out by Mr. Darwin in his classical researches on Orchids, Dr. Hermann Müller, of Lippstadt, has devoted his attention to the fertilization of plants through the agency of Insects, and has published the results of his studies under the title of 'Die Befruchtung der Blumen durch Insekten, und die gegenseitigen Anpassungen Beider.'

UNDER the title of 'La Science au Point de Vue Philosophique,' M. É. Littré has published a collection of fragmentary essays on a wide range of subjects, including astronomy, physics, chemistry, biology, psychology, and sociology.

THE Commissioner of Public Works and Mines in Nova Scotia has published the Report of the Mining Department for 1872. This includes the Report of Mr. H. S. Poole, the new Inspector of Mines, and Dr. Honeyman's Report 'On the Provincial Museum.' The coal-trade of the Province received a great impulse during the past year, partly from the reduction of duty on coal in the United States, and partly from the rise of prices in Great Britain. In 1872, there were 785,914 tons of coal sold in the Province of Nova Scotia. The same causes which benefited the coal-trade have brought the iron-ores of the Province again into notice. Gold-mining, on the contrary, seems to have retrograded rather than advanced.

It seems to be established, by some experiments of Herr Feddersen, of Leipzig, published in the last number of Poggenorff's *Annalen*, that when a porous body is brought into the form of a diaphragm, and exposed to differences of temperature on the two sides, a current of gas is immediately set up from the cold towards the warmer side. The author recognizes this phenomenon as quite distinct from ordinary diffusion, and proposes to distinguish it as "Thermo-diffusion."

PROF. BOULLAND, of Limoges, has contributed to Robin's *Journal de l'Anatomie et de la Physiologie* an interesting memoir on physical contractility, and on other obscure physical questions bearing on physiology, especially on the endosmosis of gases and vapours through organic membranes. His paper is illustrated by engravings of the ingeniously devised apparatus used in these researches.

A MONOGRAPH, on the Centrolepidaceæ, by Herr Hieronymus, has been published in the last part of the *Abhandlungen der Naturforschenden Gesellschaft zu Halle*. The author gives the results of his lengthened study of the development and morphology of this little group of sedge-like plants.

THE Anthropological Society of Berlin has recently issued some useful instructions for the guidance of naval and medical officers in collecting information on ethnology, anthropology, philology, pre-historic archaeology, and kindred subjects. We observe the titles of a number of English works among those recommended for study.

A LONG account of some interesting explorations in a pre-historic mound near Pulkau, in Lower Austria, undertaken last summer by Dr. Woldrich, has been communicated to the Anthropological Society of Vienna. The author has found a large quantity of broken pottery, with ashes, implements in stone, bone, and horn, and a number of mamma-

lian remains. He concludes that the site was used for sacrificial purposes during the bronze age, but at a time when stone tools were still in common use.

FINE ARTS

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE NINTH ANNUAL EXHIBITION OPEN DAILY, from Ten A.M. till Six P.M.—Admittance, 1s.; Catalogue, 6d. G. L. HALL, Hon. Sec.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

SOCIETY OF LADY ARTISTS, EXHIBITION OF PAINTINGS, WILL CLOSE APRIL 16, Gallery, 9, Conduit Street, Regent Street.—Ten till Six.—Admittance, 1s.; Catalogue, 6d.

EXHIBITION OF PICTURES OF THE CONTINENTAL SCHOOLS, FRENCH GALLERY.

THIS Exhibition is not below the average of its forerunners in quality or quantity, neither is it superior to any of them; it is decidedly inferior to many. It is, on the whole, less interesting, for the works which will attract are rather sketches than pictures of high value, and with them are some poor specimens of good artists, and an unusual amount of unmitigated rubbish. The most complete painting here is M. Gérôme's *Slave Merchant* (No. 46), and yet it is considerably below the usual standard of this fine artist and admirable designer. The picture comprises the figures of six females, who are seated before the booth of their owner in the slave-market, Cairo; the man sits on high within, and casts his eyes on his stock and the passers-by with a Turkish affectation of haughty apathy that is capitally rendered. One of the women is that tall dusky-skinned young creature whom we saw not long since, and life-sized, at the Royal Academy, lolling back against a wall with her arms behind her head; masses of long black crisp hair form her only covering; a white mother, nursing her babe of negro blood, stands next; then crouches a young negress, whose skin shines, and is of a blue-black hue,—her face is shrouded in the knotty tangles of her jettly locks, which bear silver ornaments—she squats, and buries her face in her knees; near this poor creature a Nubian girl, whose tint is a dark olive gold, sits blubbering, and is half veiled. The last "chattel" is a woman, nearly pure white, sitting, her bare limbs extended before her, her wavy, rather than crisp hair falling on a body which is barely hidden in a tawdry dress. The legs and feet of this figure are beautifully drawn, and painted with a fresher sense of the real value of the purity of the carnations than M. Gérôme generally exhibits.

We prefer to take the remaining pictures here in their order on the walls. M. Tissot is sure to paint something that is attractive, if not invariably meritorious; nevertheless, he sinks below his own standard in such a picture as *Safe to Win* (1), a lady taking aim with a fire-arm, in a shooting gallery. There is much that is clever in the execution of this picture, but its colour is blackish and the effect depressing, so that the spirit of the design, trivial as that is, fails to make the picture agreeable.—In *the Marshes, France* (12), by M. Richet, gives, with much success and great freedom, a view of a flat country with water in pools that gleam brightly under a sky which is dashed with large clouds, a showery effect. M. Bouguereau's *Sleep of Infancy* (14), a mother praying near her sleeping child, is painted with characteristic ability, and designed with much sweetness of sentiment, that is marred, however, by something not remote from sentimentality. This picture lacks physical beauty even more than power of conception.—We have seen no picture by M. C. Daubigny which has pleased us less than *A Pool in the Morvan* (17), where bulky heavily painted oaks are gathered about still waters. Of course this landscape is rich in signs of technical power, but it is crude in colour and very opaque in handling. In reviewing the *Salon* of last year, we spoke of Mr. Wyllie's *La Sorcière Bretonne* (18), a

dramatically designed illustration of Breton superstition, the effect of a charm on a sick child.—*Rustic Industry* (31), by M. Jules Breton, proves at once the abilities of the painter and the advantages of a thorough technical education, such as artists get in France. It is a perfect specimen of art, as produced from the simplest materials. A girl leans against a tree, and is surrounded by the shadows of a dense wood. She knits, and seems to be waiting for some one. This work is masterly in its breadth and richness of tone, depth of colour, and vigour as well as simplicity of conception and treatment. The same artist contributes *A Breton Peasant* (123), a half-length figure, life size, of a young man standing in a church, holding a candle in one hand, a rosary in the other: the beads of the latter he is busily telling off, while he recites the penitential prayers that have been demanded from him on account of an amorous peccadillo in company with a damsel. The presentation of the emotions and action of the latter, which was painted by M. J. Breton, as a companion to the picture which is before us, is not here, as it should have been. Notwithstanding much bad drawing, see the hands of this figure; the face of the man is in its half-penitent, half-angry, and somewhat contemptuous look a true reflection of nature. The picture is powerful, but unfinished; so rough, indeed, that one cannot help regretting the able artist had not more self-respect than to leave it as it is.

The name of M. Alfred Stevens, the famous Belgian painter, ought to be a tower of strength to any exhibition in this country; but if he is to meet with the honour due to his rare powers, his claims must be supported by better pictures than *Cherry Ripe* (22), a study in green and red,—a lady in a green dress, sitting with cherries in her lap, and matching, before a glass, one of them with the colour of her flesh and hair. M. Stevens can never paint badly, but he ought to give us nobler work than this clever picture. *Presents from Japan* (55) is by the same, and shows a lady with auburn locks, and in a blue dress, kneeling in a room, on a white bear's skin, while she examines the contents of a chest which has been sent from the far East. The background is a pale olive bronze paper-hanging. A capital study for colour, this picture is yet rather crude in that respect, and altogether neither so sweet nor so harmonious in handling and in chiaroscuro as others by the same hand, which have given supreme delight to artistic observers.—M. Roybet's *Who comes?* (40), a chamberlain seated, startled by the step of one who approaches the room, is extremely broad, vigorous, and rich. It is painted with much dash and frankness. There is, too, a great deal of sparkling colour. Although unusually rough, the work is worthy of M. Roybet, who contributes also *The Quarrel* (173), a spirited picture of two youths who wish to quarrel, but dare not fight. These paintings are, however, comparatively unimportant examples of M. Roybet's great powers.—*The Critical Toreador* (43), a trivial sketch, by M. Fortuny, possesses the dashing pretentiousness of the school of which the artist is the chief prophet. Here we have splash and sparkle to the extreme of excess, with few compensations such as more important pictures of this class frequently exhibit.—M. Bonnat's *Street Fountain, Rome* (57), a child drinking, is, though evidently painted indoors, a tolerably good example of what French training enables a clever artist to produce without the slightest effort. The result, although acceptable, is by no means entirely desirable.—M. Meissonier contributes three comparatively slight works, being—1, *The Traveller* (63), a man in a green coat, seated outside a cabaret, and deliberately smoking. He is apparently listening,—it may be to some fellow-traveller's tale. The drawing of this little masterpiece is excellent. One may study this quality with unusual advantage, so far as M. Meissonier is concerned, in this relatively unpretending picture. Its modelling, although not laboured, is firm and sound; but the textures lack something of the effects of discrimination between the character of

one object and that of another. Let the visitor observe the clearness and precision with which the features are represented, and the subtlety of the expression. The colour is a little cold. 2, The second contribution by this artist is a capital little sketch, styled *Sketch* (68). 3, *Sketch* (78), represents a green hussar leaning against his white horse.—A work of the same class, and by an eminent member of M. Meissonier's school, is a *Franc-Tireur* (66). He is sitting near a bank, waiting, gun in hand, for a chance of a skirmish. This picture is hard, opaque, heavily painted, and blackish in colour; but it is delicately and learnedly drawn and modelled, the figure and costume being thoroughly understood by the artist, and unflinchingly rendered.—Another picture of the same class hangs near the above. It is by M. Vibert, one of the most popular contributors to the *Salon*. The work styled *The Cardinal* (67) is a little gem in its way; it is a back view of a prince of the Church daintily striving to cross the snow-covered pavement of a courtyard on tiptoe, fitting his feet in some one else's footmarks, and on the point of reaching a flight of steps. The brilliancy of the scarlet robes and the bright coldness of the snow have supplied what may be called the opportunity of the painter. There can be no question about the skill of the modeller of this figure, nor about the value of his draughtsmanship, but, vivid as the colours are, there is a lack of harmony in the picture.—M. Castres's *Red Cross Ambulance* (71) was at the last *Salon*. It is a capital picture, much liked in Paris, and duly praised by us in reviewing that Exhibition.—M. Willems's *The Toilette* (70), a lady, seated, combing her pale brown locks, is very nice and brilliant; it is less chilly than most of this artist's pictures, whose glassy satins we fail to admire as much as many do.—A home festival supplies a subject for M. Plassan's skilful hands in *The Toast of the Evening* (80): this work is spirited in conception, wealthy in incident, sparkling in treatment, and complete as an illustration. We rarely look at a French picture of this class, that of dramatic *genre*, without wondering at the peculiar felicity of the school in dealing with it. We have painters who, on a larger scale than that which M. Plassan affects, attempt to deal with subjects like this, but, alas! what the results of those attempts are, no one knows better than ourselves.—An *Arab Sentinel* (79) represents an Arab standing with his gun in a corridor, and wearing a splendid satin vest; he seems to owe his existence to his showy garment. It is so well painted, that we do not complain, notwithstanding that the rest of the picture has unpleasant clay-like colouring.—*La Blonde en Bleu* (84), a lady, seated, wearing a blue dress, is the least satisfactory of M. Saintin's pictures, still it is marked by rare ability in painting. Some of the accessories are beautifully treated. *La Gantière* (93), by the same painter, illustrates that peculiarly insipid proceeding, the putting on the gloves of a young lady by another lady, neither of whom is in good health. There is much M. Saintin may be proud of even in this unfortunate picture, but, apart from its excess of blackness, the colouring is icy, the painting, especially of the carnations, painty.

M. Bisschop's *Sexton's Daughter* (86), seated, and cleaning plate and glasses, is heavy, but effective, yet not quite worthy of him. He has another picture here, which we like even less than this one.—Among pictures which, though possessing merits of their own, present nothing which is noteworthy or beyond what the respective painters' labours usually show, are a few small works, the names of which will suffice: *Evening* (97), by Troyon—*The Jester and the Parrot* (113), by M. Guès—*The Visit to the Taxidermist* (101), by M. N. Lagge—*Bulgarian Carriers* (114), by M. Schreyer—*Afternoon on the Pincian Hill, Rome* (125), a thoroughly characteristic, not to say mannered piece, by M. Heilbuth—*The Bull-fighter's Salute* (158), by M. Fortuny—*An Improvisatore* (178), by Mr. Alma Tadema. There is, besides these, a capital coast picture by M. Mesdag,

Shrimp-fishing, Early Morning, Dutch Coast (153)—M. Anker's *Swiss Peasants attending Wounded Soldiers of Bourbaki's Division* (172), we described while it was in last year's *Salon*.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 24th ultimo, and four following days, the first portion of the large remainder of the impressions from plates after Turner's works which were in the artist's possession, including etchings from unpublished plates of the 'Liber Studiorum,' the copper-plate of 'Calais Pier,' engraved by T. O. Lupton, and several other plates. The sale comprised more than nine hundred lots. 'Liber Studiorum,' No. 1, Frontispiece, the engraver's proof by J. C. Easling, 43*l.*; impression, first state, 31*l.*—No. 2, Bridge and Cows, the engraver's proof, 23*l.*—No. 3, Woman and Tambourine, impression, first state, 5*l.* 10*s.*—No. 4, Smugglers, Flint Castle, the etching, 4*g.*; impression, first state, 7*l.* 10*s.*—No. 5, Basle, early impression, the sky unfinished, 14*l.* 10*s.*; impression, first state, 5*g.*—No. 6, Jason, early impression, before the letter "H," 21*l.* 10*s.* 6*d.*; another, first state, 7*l.* 5*s.*; another, 4*l.*—No. 7, The Strawyard, the etching, 3*g.*—No. 8, Okehampton Castle, the etching, 4*l.*; impression, first state, 10*l.*—No. 9, Mont St. Gothard, the etching, 8*l.*; impression, first state, 5*l.*; another, third state, 4*l.*—No. 10, Sea-piece, the etching, 3*g.*; impression, first state, 9*g.*—No. 11, Holy Island Cathedral, the etching, 4*l.* 10*s.*; impression, first state, 8*g.*; another, third state, 3*g.*—No. 12, Pembury Mill, Kent, the etching, 2*l.* 5*s.*; the engraver's proof, 45*l.* 3*s.*; impression, first state, 4*g.*; another, second state, 3*l.*—No. 13, Bridge in middle distance, the etching, 2*l.* 15*s.*; the engraver's proof, 39*l.* 18*s.*; impression, first state, proof, 9*g.*; another, third state, 3*l.* 5*s.*; another, fourth state, 3*l.* 15*s.*—No. 14, Dunstanborough Castle, the etching, 3*l.* 15*s.*; impression, first state, 5*l.*—No. 15, Lake of Thun, the etching, 2*g.*; impression, first state, proof, 5*g.*—No. 16, The Fifth Plague of Egypt, the etching, 2*l.* 10*s.*; impression, first state, proof, 5*l.*; another, third state, 4*l.* 5*s.*—No. 17, The Clyde, the etching, 4*g.*; impression, first state, 11*l.*; another, third state, 5*l.*—No. 18, The Farmyard, the etching, 1*l.* 2*s.*; impression, first state, 3*l.* 10*s.*; another, second state, 2*l.*—No. 19, The Little Devil's Bridge, Altdorf, the etching, printed in black, 9*g.*; another, printed in red, 8*l.*; impression, second state, 5*g.*; another, third state, 5*l.* 10*s.*—No. 20, Original Sketch of a Picture painted for W. Leader, Esq., the etching, 5*l.*; early impression, 4*l.* 10*s.*—No. 21, Morpeth, the etching, 3*l.*; impression, first state, 4*l.*—No. 22, Juvenile Tricks, the etching, 3*l.* 5*s.*; impression, first state, 2*l.* 10*s.*; another, second state, 2*l.* 10*s.*—No. 23, Hindoo Worshipper, the etching, 4*g.*; impression, first state, 3*l.*; impression, second state, 2*l.* 10*s.*; another, fourth state, 5*l.*; another, fifth state, 3*l.* 10*s.*—No. 24, Coast of Yorkshire, the etching, 3*g.*; impression, first state, 10*g.*; another, second state, 4*l.* 10*s.*—No. 25, Hindhead Hill, the etching, 3*g.*; impression, first state, 18*l.*; another, second state, 4*g.*; another, third state, 3*l.* 10*s.*—No. 26, London, from Greenwich, the etching, 7*l.*; impression, first state, 11*l.*; another, second state, 4*l.* The above, except No. 1, were engraved by C. Turner.—No. 27, Windmill and Lock, the etching, 2*l.* 10*s.*; impression, engraved by W. Say, first state, 10*g.*—No. 28, Junction of the Wye and Severn, etched and engraved by Turner, the etching, 3*l.* 10*s.*; impression, first state, 6*l.*; another, 3*l.* 15*s.*—No. 29, Marine Dabblers, the etching, 2*l.*; impression, engraved by W. Say, 2*g.*—No. 30, Near Blair Athol, the etching, 4*l.* 15*s.*; impression, engraved by W. Say, first state, 4*l.* 15*s.*; another, second state, 4*l.* 10*s.*—No. 31, Lauffenbourg, the etching, 1*l.* 14*s.*; impression, engraved by T. Hodgetts, 2*l.* 5*s.*—No. 32, Young Anglers, the etching, 1*l.* 12*s.*; impression, engraved by R. Dunkarton, first state, 1*l.* 12*s.*—No. 33, St. Catherine's Hill, the etching, 1*l.* 16*s.*; impression, engraved by J. C. Easling, first state, 4*l.*—No. 34,

Martello Towers, near Bexhill, the etching, 1*l.* 15*s.*; impression, engraved by W. Say, 6*g.*; another, second state, 3*g.*—No. 35, Inverary Pier, the etching, 2*l.* 15*s.*; impression, engraved by Turner, second state, 1*l.* 5*s.*; the engraver's proof, stained, 8*g.*; another, 47*l.* 5*s.*; impression, first state, 12*g.*; another, second state, 6*l.*; another, third state, 6*l.* 10*s.*; another, fourth state, 5*l.* 10*s.*—No. 36, from Spenser's 'Faery Queene,' the etching, 10*s.* 6*d.*; impression, engraved by T. Hodgkiss, first state, 4*l.*—No. 37, Watermill, the etching, 2*l.* 15*s.*; impression, engraved by R. Dunkarton, first state, 4*l.*; another, second state, 4*l.*—No. 38, Woman at a tank, the etching, 6*l.* 10*s.*; impression, engraved by W. Say, first state, 8*l.*; another, second state, 5*l.* 10*s.*—No. 39, Kirkstall Abbey Crypt, the etching, 9*l.* 10*s.*; impression, engraved by Turner, first state, 3*g.*; another, third state, 3*g.*—No. 40, Picture in the possession of Sir J. Mildmay, the etching, 1*g.*; impression, engraved by W. Amins and J. C. Easling, 4*g.*—No. 41, Procris and Cephalus, the etching, 2*l.* 10*s.*; impression, engraved by G. Clint, proof, 39*l.* 18*s.*; impression, first state, 9*l.*; second, 5*g.*—No. 42, Winchelsea, etching, 2*g.*; impression, engraved by J. C. Easling, first state, 8*l.*; second, 3*l.* 10*s.*—No. 43, Bridge and Goats, etching, 2*g.*; impression, engraved by F. C. Lewis, first state, 3*l.* 5*s.*—No. 44, Calm, engraver's proof, by Turner, stained, 3*g.*; impression, first state, 18*l.*; second, 9*l.*; fifth, 5*l.* 10*s.*; sixth, 2*l.* 10*s.*—No. 45, Peat Bog, Scotland, etching, 3*l.* 15*s.*; impression, engraved by G. Clint, 13*l.*; second state, 6*l.* 10*s.*; third, 8*l.* 10*s.*—No. 46, Rizpah, etching, 1*l.* 18*s.*; impression, engraved by R. Dunkarton, first state, 6*l.* 10*s.*; second, 8*l.*—No. 47, Hedging and Ditching, etching, 1*l.* 10*s.*; impression, engraved by C. Easling, first state, 5*l.* 15*s.*—No. 48, River Wye, etching, 1*l.* 18*s.*; impression, engraved by W. Annis, first state, 15*l.*—No. 49, The Alps from Grenoble to Chambéry, etching, 1*l.* 2*s.*; impression, engraved by W. Say, 20*l.*; second, 8*l.* 10*s.*—No. 50, Mer de Glace, etching, 3*l.* 5*s.*; impression, engraved by Turner, first state, 16*l.*; second, 7*l.* 10*s.*; third, 3*l.* 10*s.* The first day's sale realized 1,125*l.* 2*s.* 6*d.* for 201 examples. Second Day.—'Liber Studiorum' continued: No. 51, Rivaux Abbey, etching, 7*s.*; impression, engraved by H. Dawe, first state, 3*g.*—No. 52, Solway Moss, etching, 1*l.* 2*s.*; impression, engraved by T. Lupton, first state, 20*l.*; second, 8*l.* 15*s.*—No. 53, Solitude, etching, 1*g.*; impression, engraved by W. Say, first state, 4*l.* 14*s.*; second, 2*l.* 15*s.*—No. 54, Mill near the Grand Chartreuse, etching, 3*l.* 15*s.*; impression, engraved by H. Dawe, first state, 10*g.*—No. 55, Entrance to Calais Harbour, impression, engraved by Turner, first state, 5*g.*; second, 6*l.*; fourth state, 4*l.* 10*s.*—No. 56, Dunblaine Abbey, etching, 2*g.*; impression, engraved by T. Lupton, first state, 10*l.*; second, 5*g.*—No. 57, Norham Castle, etching, 8*l.*; impression, engraved by C. Turner, first state, 27*l.* 6*s.*; second, 13*g.*; third, 8*g.*; fourth, 6*l.* 10*s.*—No. 58, Raglan Castle, impression, engraved by Turner, first state, 22*l.* 1*s.*; second, 13*g.*; third, 10*g.*; fourth, damaged, 5*g.*; fifth, 4*g.*—No. 59, Thun, etching, 2*g.*; impression, engraved by T. Hodgkiss, 4*l.* 14*s.* 6*d.*; second, 3*g.*; third, 3*l.*; fourth, 2*g.*—No. 60, Source of the Arveron, impression, engraved by Turner, first state, 8*l.*; second, 6*l.* 10*s.*—No. 61, Tenth Plague, etching, 1*l.* 15*s.*; first state, engraved by W. Say, 8*l.*; second, 4*l.* 10*s.*—No. 62, Watercress Gatherers, etching, 4*l.*; impression, engraved by T. Lupton, 9*l.*—No. 63, Twickenham, etching, 3*g.*; impression, engraved by H. Dawe, first state, 12*g.*; second, 11*l.*—No. 64, Bonneville, etching, 2*l.* 8*s.*; impression, engraved by H. Dawe, first state, 7*l.* 17*s.*; second, 4*l.* 14*s.* 6*d.*; third, 7*l.* 17*s.* 6*d.*—No. 65, Inverary Castle, etching, 4*l.*; impression, engraved by C. Turner, 13*g.*—No. 66, East Gate, Winchelsea, etching, 5*l.*; impression, engraved by S. W. Reynolds, first state, 9*g.*; second, 6*g.*; third, 4*l.*—No. 67, Æacus and Hesperie, etching, 5*g.*; impression, engraved by Turner, first state, 20*l.*—No. 68, Isis, etching, 8*l.*; impression, engraved by W. Say, first state,

17*l.* 6*s.* 6*d.*—No. 69, Ben Arthur, etching, 7*g.*; impression, engraved by T. Lupton, first state, 31*l.* 10*s.*; second, 14*l.* 3*s.* 6*d.*—No. 70, Interior of a Church, engraved by Turner, first published state, 10*g.*—No. 71, Christ and the Woman of Samaria, etching, 2*l.* 10*s.*; first published state, engraved by S. W. Reynolds, 10*g.* Etchings from the unpublished plates, 'Liber Studiorum': No. 72, Premium Landscape, five impressions of the etching sold, respectively, for 19*g.*, 21*l.*, 22*l.* 1*s.*, 24*l.* 3*s.*, and 42*l.*; another, stained, 30*l.* 9*s.*—No. 73, Glaucus and Scylla, ten impressions of the etchings, respectively, 21*l.*, 21*l.*, 26*l.*, 26*l.*, 31*l.*, 31*l.*, 31*l.*, 38*l.*, and 41*l.*—No. 74, Sheepwashing, etching, eight impressions, respectively, 1*l.*, 1*l.*, 1*l.*, 2*l.*, 2*l.*, 1*l.*, 37*l.* 16*s.*, 22*l.* 1*s.*—No. 75, Dumbarton, six impressions, respectively, 31*l.* 10*s.*, 32*l.* 11*s.*, 32*l.* 11*s.*, 21*l.*, 37*l.* 16*s.*, 37*l.* 16*s.*—No. 76, Crowhurst, seven impressions, respectively, 15*g.*, 15*g.*, 15*g.*, 13*g.*, 13*g.*, 10*g.*, 27*l.* 6*s.*—No. 77, Temple of Jupiter, Ægina, seven impressions, respectively, 27*l.* 6*s.*, 22*l.* 1*s.*, 26*l.* 5*s.*, 16*g.*, 15*g.*, 18*g.*, 16*g.*—No. 78, Swiss Bridge, Mont St. Gothard, eleven impressions, respectively, 29*l.* 8*s.*, 21*l.*, 26*l.*, 29*l.*, 20*l.*, 26*l.*, 25*l.*, 26*l.*, 20*l.*, 18*l.*—No. 79, Ploughing, Eton, seven impressions, respectively, 13*l.*, 14*g.*, 16*g.*, 18*g.*, 18*g.*, 18*g.*, 17*g.*; four stained impressions, 48*l.* 6*s.*—No. 84, Storm over the Lizard, the engraver's proof, stained, 18*g.*—Complete sets of the 'Liber Studiorum,' seventy-one plates, respectively, 892*l.* 10*s.*, 367*l.* 10*s.*, 315*l.*, 336*l.*, 378*l.*, 388*l.* 10*s.*, 420*l.*, 318*l.* 7*s.*, 399*l.*, 409*l.* 10*s.*, 315*l.*, 304*l.* 10*s.*, 304*l.* 10*s.*, 367*l.* 10*s.*, 399*l.*, 357*l.*, 420*l.*, 420*l.*, 430*l.* 10*s.*, 273*l.* 10*s.*, 294*l.*, 273*l.* (wanting plate 69), 199*l.* 10*s.*, 178*l.* 10*s.*, 178*l.* 10*s.*, 199*l.* 10*s.*, 157*l.* 10*s.* (wanting plates 67 and 69), 110*l.* 5*s.*, 110*l.* 5*s.*, 126*l.*, 136*l.*—A set of fifty-six etchings of the 'Liber Studiorum,' wanting Nos. 44, 55, 58, 60, and 70; the etchings of No. 44 are extremely rare; no etching of 55 exists; Nos. 58, 60, and 70 were not etched by Turner, 273*l.*; a subscriber's copy, plates 1 to 52, 73*l.* 10*s.* The second day's sale realized 12,636*l.* 11*s.* 6*d.* Third day's sale: 'Liber Studiorum,' Parts I, II, and III, in the original blue wrapper, 25*l.* 10*s.*—Part V, plate 23, with sky unfinished, 10*l.*; another, No. 23, with sky finished, 4*l.*—Part VI, 7*l.* 15*s.*; another, 5*g.*—Part VIII, 7*l.* 10*s.*; another, 6*l.*; another, 5*l.* 15*s.*—Part IX, 12*l.* 10*s.*, 16*l.* 10*s.*, 26*l.*, 24*l.*, 12*l.*; another, No. 44, in fifth state, 6*l.*—Part XI, 8*l.* 12*s.*—Part XII, 25*l.*, 23*l.*—Part XIV, 7*l.* 10*s.*, 9*l.*; No. 1, the Frontispiece, early impression, first state, 12*l.* 10*s.*, 14*l.*, 8*l.*; the Frontispiece, etching, 6*l.*, 7*l.*—No. 2, impression, first state, 6*l.*; etching, 10*l.* 5*s.*—No. 3, etching, 3*l.* 15*s.*, 2*l.* 5*s.*—No. 4, etching, 6*l.* 15*s.*, 6*l.*—No. 5, etching, first state, 5*g.*; second, 4*l.* 15*s.*—No. 6, etching, 5*l.* 10*s.*—No. 9, etching, 17*l.* 10*s.*—No. 19, etching, 15*l.* 10*s.* The third day's sale realized 944*l.* 4*s.* 'Liber Studiorum,' No. 35, first state, 22*l.*; another, 19*l.* 10*s.*; another, 21*l.*; another, 31*l.*—No. 42, impression, first state, 11*l.*; another, 12*l.*; another, 12*l.* The fourth day's sale realized 667*l.* 3*s.* Copper-plates of the unpublished numbers of the 'Liber Studiorum': No. 72, 189*l.*—No. 73, 89*l.*—No. 74, 68*l.*—No. 79, 31*l.*—No. 81, 68*l.*—No. 82, 47*l.*—No. 83, 157*l.* Other plates: A River Scene, 36*l.* 15*s.*; Sea-piece, with Shipping at Night, 57*l.*; Gloucester Cathedral, 21*l.*; Calais Pier, engraved from the picture in the National Gallery, by T. Lupton. Sets of the 'Liber Studiorum,' impressions on thick paper, seventy-one plates each, respectively realized 23*l.*, 13*g.*, 31*l.*, 14*g.*, 9*g.*, 14*g.*, 12*g.*, 12*l.*, 11*l.*, 12*g.*, 12*g.*, 12*g.*, 36*l.*, 31*l.*, 32*l.*, 50*g.* The second portion of the engravings, constituting this extraordinarily interesting and important collection, will be sold on the 23rd inst., and two following days. Messrs. Christie, Manson & Woods sold on Monday last the under-named pictures: W. Müller, Stormy Weather, 180 guineas.—Mr. J. B. Pyne, The Menai Straits, 100*g.*—Mr. P. F. Poole, The Relieving Officer, 188*g.*—C. Brocky, The Toilette, 115*g.*—J. Bostock, Ladies Arming for Conquest, 145*g.*

Pictures have been recently sold at the Hôtel Druot, Paris, and at the following sums, in francs: M. Plassan, Le Déjeuner, 3,150.—T. Rousseau, Le Plateau de Bellecroix, 9,200.—M. Roybet, Le Fumeur, 7,800; Seigneur du Temps de Charles VII., 2,550. Drawing: Mlle. M. Lemaire, La Sortie de l'Eglise, 2,220. Pictures: F. Boucher, Amours, 2,000.—M. J. Bracassat, Taureau attaqué par un Chien, 12,000; Un Taureau noir à taches blanches, se frotte contre un arbre, &c., 6,050.—P. Delaroche, Les Enfants d'Édouard, première du tableau qui est au Musée du Luxembourg, 1,000.—H. Vernet, Tableau à deux faces, d'un côté, des soldats français montant à l'assaut; de l'autre côté, des Zouaves vainqueurs ont gravi une redoute, 3,550.—Hans Sebald Beham, Portrait d'Homme, 2,050.—École de Bruges, La Vierge tenant l'Enfant Jésus sur un autel, 2,550; La Vierge, assise sur un trône, tient l'Enfant; deux Saints Personnages, 1,050.—A. S. Coello, Portrait de Philippe II., 1,700; Portrait de Dona Juana, 1,350.—E. Delacroix, La Mort de Sardanapale, 96,000.—H. J. Dupré, Le Paysage, Environs de Southampton, 42,000.—Trojan, La Mare aux Vaches, 33,000.—K. du Mander, Portrait de Christian IV., 3,900.—Jordeans, Job, 900.—Greuze, Tête de jeune Fille, 2,550.—M. Protais, La Sentinelle, 4,500; Les Tapisseries du XV^e Siècle, 23,500.—M. J. Dupré, Paysage, 3,500.—Murillo, S. Joseph et l'Enfant Jésus, 8,000.—A. Cuyt, Chasse au faucon, 3,800.—De Marne, Paysage, avec animaux, 3,750.

The following pictures, the property of the late M. F. Donner, of Brussels, were sold in the Grand Palace of that city on Monday last: M. A. Achenbach, Plage à marée basse, 14,000 francs.—Mr. Alma Tadema, 'Frédérigo et Prêtextat,' 15,500 fr.—M. A. Calame, Glaciers de la Suisse, 8,100 fr.—M. P. J. Clays, La Meuse à Dordrecht, 7,000 fr.—M. De Haas, Vaches au Pâturage, 2,500 fr.—M. C. Hermans, Un Enterrement à Rome, 3,060 fr.—M. B. C. Koekkoek, Site de la Suisse Saxonne, 6,500 fr.—M. H. Leys, La Lettre, 4,800 fr.—M. Madon, La Chanteuse de Cabaret, 5,500 fr.—La Tentative de Réconciliation, 5,130 fr.—M. Schotel, Marine, 3,600 fr.—M. Schreyer, Le coup de Collier, 14,500 fr.—Trojan, Vaches, 7,300 fr.—M. T. Schaggeny, Caravane Algérienne, 8,530 fr.—M. M. Vervey, Les deux Familles de Pêcheurs, 5,700 fr.—M. F. Willems, La Diseuse de bonne aventure, 20,500 fr. The reader will remember that purchasers in these sales pay 10 per cent. beyond these prices.

Fine-Art Gossip.

MR. ALMA TADEMA was elected an Associate of the Society of Painters in Water Colours on Monday evening last.

At the meeting of the 14th ultimo, the Académie des Inscriptions, &c., elected as an ordinary member M. Pavet de Courteille, in the place of the Vicomte de Rougé, deceased.

We trust there is no foundation for the report that the authorities intend to turn the Painted Hall in Greenwich Hospital into a mess-room for officers under instruction. With all imaginable respect for the class of gentlemen in question, it is impossible not to feel that they are by no means the best occupants for such a place. Besides, the Hall itself is singularly unfit for such a purpose, being far too lofty and large to be comfortably occupied in winter, except at an enormous cost for fuel. Above all, this appropriation of the Hall would deprive the public of one of the most interesting sights in the metropolis—one which, in its way, is second to none.

A PRIVATE view of the collection of the works of John Phillip and T. Creswick took place on Thursday last, at the London International Exhibition.

It has been decided to reconstruct the Hôtel de Ville, Paris, at a cost of 13,884,839 francs; the design adopted is that of MM. Ballu and Deperthes.

It has been admitted that some things are better done in France than in England; even

British patriotism has not failed to allow as much. Among our neighbours' superior performances, is a lecture delivered before the Académie, which is not only admirable in itself, excellently simple, and in perfect accord with common sense, but of such a nature that at first the boldest English conception of what might, may, or should be done by the Royal Academy, or even by one of the learned Societies, fails to conceive the possibility of such a thing taking place among ourselves. At the sittings of the Académie on the 14th and 21st ultimo, M. Heuzey, Professeur d'Archéologie à l'École des Beaux-Arts, delivered lectures, or rather a lecture, on the Roman Toga, in the course of which he illustrated at once the true character of that garment, the modes of wearing it, and its history, by means of draperies on the living model. Probably no garment has been more closely or more frequently studied by painters and sculptors, to say nothing of actors; yet, notwithstanding the evidence of antiques, there is, let it be hoped, no garment about which more blunders have been made. A French contemporary says that one of the more common errors of this kind is most deeply rooted—i.e., that of regarding the toga as a close vestment; and this is the case, notwithstanding that Albert Rubens, in his treatise on the vestments of antiquity, published at Antwerp so long ago as 1665, pointed out the real form of the toga. Our minds having, while we were writing, become to a certain extent familiar with the notion, we are able—although not without fears of producing an entirely new sort of convulsion at Burlington House—to suggest that M. Heuzey should be invited to lecture there, or, in his place, some competent person appointed to give illustrations of costume, with the aid of what dramatic artists call "practicable" properties, i.e., real dresses on human beings. Not one painter in ten understands the true forms of the garments he depicts, and the modes of using them. The sculptors' ignorance of the same matter is scandalous: witness the preposterous Richard the First, near the Houses of Parliament, Baron Marchetti's masterpiece of confectionery in bronze. The anatomy and mechanism of costume are not thoroughly understood even on the stage, but what is most wanted there, is a sense of the importance of colour and chiaroscuro. The possibility of treating a scene as a whole, as is done in France, comprising its fixed and movable elements, has not been recognized in this country, except by Mr. Fechter. Art for the stage must labour against prodigious and insurmountable difficulties, so long as the custom obtains of illuminating scenes in a manner which is the very reverse of the truth.

M. B. J. J. M. DE RING, one of the leading archaeologists of Alsace, died lately at Bishheim, aged sixty-four years.

PARIS journals announce the death of M. J. A. Dieudonné, medal engraver and sculptor, who was born in Paris, May 17, 1795. He practised in the *ateliers* of Gros and Bosio, and entered, in 1816, the École des Beaux-Arts; he obtained the second prize for medal engraving in 1819. He produced 'La Mort du Duc de Berry,' likewise many portraits of royal and remarkable personages, busts, bas-reliefs, &c. He received medals in 1843, 1844, and 1845; he was made Knight of the Legion of Honour in 1867.

THE Professorship of Anatomy at the Royal Academy has become vacant by Mr. Partridge's death. Among the candidates for the post are Dr. Richardson and Mr. Marshall, of University College Hospital.

A COLLECTION of pictures, of very interesting character and considerable topographical value, representing scenes in Khiva and Central Asia, by M. Basil Wereschagin, is now on view at the Crystal Palace. These sketches are in oil, and were taken in the districts between the Ural, Siberia, China, Bokhara, and Khiva in 1868, 1869, and 1870. The artist is stated to have accompanied the Russian army as a volunteer in 1868, in the expedition to Samarcand, and made sketches during the campaign.

MR. REEVE, of the Norwich Museum, has produced a current newspaper criticism on a picture by J. B. Crome, named 'The Yarmouth Water Frolic,' and exhibited at Norwich in 1821. This makes it appear probable, although by no means certain, that Prof. Selwyn's landscape with the above title, lately at the Royal Academy, is by the younger, and not by the elder Crome. Evidence of this sort, although popularly believed to be conclusive, is to be received with caution: the opinions of experts on the subject we have already cited.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—WEDNESDAY NEXT, April 3, at 7.30.—THE FORTY-FIRST ANNUAL PASSION WEEK PERFORMANCE OF THE 'MESSIAH.' Principal Vocalists, Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, and Mr. Santley. Trumpet obbligato, Mr. Harper; Organist, Mr. Willing. Band and Chorus, Seven Hundred Performers.—Tickets, 5s.; Reserved Area, Numbered in Rows, 5s.; Gallery, Numbered Seats, 5s.; and Stalls, 10s. 6d.; at 6, Exeter Hall.

UNDER the immediate PATRONAGE AND SANCTION OF THE COUNCIL OF THE ROYAL ALBERT HALL.—President, His Royal Highness the Prince of Wales, K.G.; Vice-Presidents, H.R.H. the Duke of Edinburgh, K.G., &c.

Passion Week Performances of Sacred Music in the Royal Albert Hall.

A Performance of Sacred Music will be given in the Royal Albert Hall during Passion Week, under the direction of Mr. Barnby. The Series will commence on MONDAY, April 7, with Bach's 'PASSION' according to St. Matthew, which will be repeated on the following Tuesday, Wednesday, and Thursday. In order that the performance of this masterpiece may take place, as far as possible, under the conditions intended by its composer, the audience will be invited to rise and join in the Chorales. Books of the Words, containing the Melodies of the Chorales, will be supplied for this purpose, prior to Twopenny. Handel's 'MESSIAH' will be given on SATURDAY, April 12. The following Artists will appear: Madame Lemmens-Sherrington, Madame Otto Alvensleben, Madame Patey, Mr. Cummings, Mr. E. Lloyd, Signor Foli, and Mr. Sims Reeves, who is engaged to take part in the 'Messiah' on Saturday, April 12. Solo Violin, Herr Strauss; Organists, Dr. Stainer and Mr. Hoyte; at the Piano-forte, Mr. Randerger. The Chorus will consist of the Members of the Royal Albert Hall Choral Society, and the Orchestra will include about 100 performers of acknowledged merit. The doors will be opened at seven o'clock, and the performance will commence at eight o'clock each evening. Conductor, Mr. Barnby.—Tickets of Admission to each Concert—Boxes Grand Tier, 5s.; Loggia (to hold Eight Persons), 3s.; Boxes (Upper Tier), 5s.; Amphitheatre Stalls, 5s.; Arena Stalls, 4s.; Balcony, 3s.; Admission, 1s. May be had of Novello & Co., 1, Berners Street, and 25, Foultry; the usual Agents; and the Royal Albert Hall.

MONSIEUR GUSTAVE PRADEAU'S LAST HISTORICAL PIANO-FORTE RECITAL, at the Queen's Concert Rooms, Hanover Square, on TUESDAY EVENING, April 8, at 8 o'clock, assisted by Mons. Sébastien Violoncelle, and Mlle. Julia Voigt. Tickets, 10s. 6d. and 5s., of Mons. Pradeau, at his residence, 13, Elm Grove, Hammersmith; Stanley Lucas, Weber & Co., 64, New Bond Street; and usual Agents.

MEYERBEER'S 'AFRICAINNE.'

IN the composition of the 'Africaine' Meyerbeer aimed at a daring innovation upon the ordinary construction of a lyric drama, for he instructed Scribe, the librettist, not to leave the tenor-hero of the story in love with the soprano-heroine only, but to contrive that Vasco di Gama, the famed Portuguese navigator, should be attached in turn to two women,—the one African, the other European,—and that the representatives of two races should be brought in collision in situations of peril for their idol—each to display greatness of soul for his sake by self-sacrifices the most trying to the heart of woman. Scribe, not without compunction and protest, complied with the musician's wishes, and hence arose the five-act opera of the 'Africaine,' which, however, Meyerbeer did not live to see on the stage, dying in the course of its preparation, and leaving a score of such length as to rival in extent even Herr Wagner's quadruple 'Ring des Nibelungen.' The reduction of this score within the ordinary limits of an opera performance was the work of the late musical historian, Fétis; but even this reduced version has to be still further abridged in order that the work may be presented here. The amateurs who think that they hear all the beauties of the 'Africaine' at the Royal Italian Opera, are much mistaken. They must go to Paris, to Berlin, and other German cities, if they wish to appreciate fully the coherency and consistency of the story, and many intensely interesting numbers omitted in London. From the spectacular point of view, the 'Africaine' is seen to most advantage in Berlin. The *mise en scène* at Covent Garden is only up to the mark in the fourth act; the ship scene is a nautical burlesque, with a ludicrous flight worthy of a Transpontine theatre. As in all Meyerbeer's operas, the most careful rehearsals are required in the 'Africaine,' and in order to conquer its complexities, and to secure the efficiency of the *ensemble*, band, chorus, and principals are all

severely taxed. A first representation, at a house where scramble and hurry prevail, can be regarded, therefore, only as a dress rehearsal. Such was the performance on the opening night of the season last Tuesday, at Covent Garden; for, in addition to the ordinary difficulties of mounting such an intricate opera, even with an experienced caste, there was the *début* of a new soprano as Selika, and the assumption, for the first time, of the part of Vasco di Gama by the tenor. No account need be taken of the *début* of a new second tenor in the character of Don Alvar, as the part is not important, and was rendered less so by the new comer, Signor Edardi, who is a nonentity. As regards the *débutante*, Mdle. D'Angeri,—or rather Fräulein Angermeyer, in the original Teutonic, for the lady is German,—it is affirmed that she has only been on the lyric stage for a very short time at the Teatro Sociale, at Mantua, and that she is not yet out of her teens. Mdle. D'Angeri is, therefore, one of the young aspirants on whose behalf the Covent Garden Impresario, in his Prospectus, asked for generous allowance on account of youth and inexperience; and the audience seemed disposed to accept the appeal *ad misericordiam*, despite a most severe trial of their good nature and forbearance. Two Selikas have been seen on the Covent Garden stage. The first one heard was Madame Pauline Lucca, when the 'Africaine' was produced here in July, 1865, conducted by Sir Michael Costa, after its original production in Paris in April of the same year; and the second lady was Miss Louisa Pyne, in October following, when the English adaptation, by Mr. C. L. Kenney, was brought out, under the direction of the late Mr. Alfred Mellon. Now, it is useless to institute comparisons for a moment between a complete novice like Mdle. D'Angeri with an artiste of such consummate histrionic and musical genius as Madame Lucca, or with so accomplished a singer as Miss L. Pyne; but the subscribers and the paying public have at least the right to ask that the Royal Italian Opera should not be converted into a dramatic and singing school, under the pretext that the students belonging to it may attain future eminence in their art. We suppose the real reason for the advent of novices is, that Impresarios desire to secure lyric artists at a cheap rate, and take the chance of drawing a prize out of many blanks. The Selika of Mdle. D'Angeri can be characterized in few words—it is utterly insignificant dramatically, and very incomplete vocally. Mdle. D'Angeri is never seemingly *en scène*; there is no more thought of the Selika than of one of the chorus singers. The passionate, the fiery, the sentimental, and the noble attributes of the ardent child of the sun are absent: instead, we have the mechanical action and the stiff deportment of a tall young person, without grace or dignity, with no mobility of expression in her features, and wanting the intelligence and fire which so often compensate for the absence of beauty. The voice has plenty of power, and in some of the high notes is not unsympathetic; but the quality is defective in the middle and lower tones; and this inequality and imperfection of the register, together with her slurring of the scales, indicate imperfect training. But her radical defect is, that she has not those heart-stirring tones which the music of Selika exacts as the index of the African's varying sensibilities. So that the 'Berceuse' in the second act was quite destitute of the dreamy, yet deep and trembling affection Selika experiences for Vasco in the prison, and prepared the hearers for the absence of tenderness and passion in the intensely touching duet of the fourth act, and of deep despair in the *scena finale* before expiring under the fatal Mancenillier tree. It is quite useless for any artist to essay Selika who cannot display pathos which will thrill her hearers.

Signor Nicolini adopts the French *criard* style in the part of Vasco; his predecessor, Signor Naudin, had much less voice, but possessed sentiment and refinement. The former will have to subdue his physical power, and trust more to delicacy of expression: his acting is good. Madame Sinico

is invaluable as *Inez*, but the pitch seemed to trouble her at times, for the wind instruments of the diapason have not yet been well seasoned. By far, however, the best performance in the cast was that by Signor Cotogni, who, although greatly inferior to M. Faure, the original Nelusko in Paris, and to Herr Betz, of Berlin, is infinitely superior in this part to Signor Graziani.

A new *Traviata*, in Signora Amalia Fossa, who comes from the Teatro Nazionale at Bucharest, was promised for Thursday night, of whom we must defer speaking till next week. The theatre looks quite gay and handsome after its restoration from the 'Babil and Bijou' demolition of the interior.

HERR BRAHMS'S 'REQUIEM.'

At the second concert of the Philharmonic Society, on the 2nd inst., in St. James's Hall, Herr Brahms's 'Requiem' was executed for the first time in public here. A private performance of the work took place at Lady Thompson's house (Miss Kate Loder) in 1871. Mendelssohn's 'Walgurgis Night,' and the *adagio* and *rondo* from Vieuxtemps's Violin Concerto in E, executed by Madame Norman-Néruda, were the other instrumental items. The solo singers were Miss S. Ferrari, Miss M. Crawford, Mr. E. Lloyd, and Mr. Santley. The Society's object is the performance, in the most perfect manner, of the best and most approved instrumental music; but oratorio and other sacred works have been introduced at times, and the conductor, Mr. Cusins, is entitled to the thanks of the musical world for the production of the 'Requiem,' by a composer who now takes the lead in Vienna, and who is regarded throughout Germany as the head of the modern school of complicated composition. The 'Requiem,' Op. 45, in F, was first performed at Bremen, on Good Friday, 1868; it was composed as a tribute to the memory of the mother of Herr Brahms, who died in that year. Subsequently, the work was executed in many parts of Germany as a solemn service for the soldiers who had fallen in the war with France. The original text consists of words from the Lutheran Bible, and so far differs from the 'Requiem Eternam' of the Romish Church, in the Latin tongue. There have been difficulties in making the English adaptation, as the precise texts of the German version could not all be translated verbatim to fit the notation. We conceive that the English texts employed can scarcely have the same sense as the German ones set by the musician, for in some instances the passages did not seem to convey the musical meaning, and the accentuation was faulty. The English Burial Service might, perhaps, be worth setting as an English Requiem. Herr Brahms's production opens with an expressive choral *andantino*, in F, for those who mourn, followed by a second chorus, in B flat minor, C flat, and B flat, indicating that all flesh is grass, but that the redeemed may rejoice; the third number, in D minor and major, is for a baritone solo with chorus, showing that man at his best state is but a fleeting shadow; the fourth, in E flat, dwells on the loveliness of the dwelling-place of the Lord of Hosts; the fifth, in G, is for a soprano solo with chorus, "Ye now are sorrowful" (the finest number); the sixth, in C minor, is another baritone solo and chorus, intimating the longing for a heavenly abode, and the sounding of the last trumpet; and the seventh and final chorus, in F, "Blessed are the faithful," conveys the joyful assurance, for those who in the Lord are sleeping, that there will be eternal rest.

Of such an elaborate, complex, and laboured composition, it would be premature to hazard any decided judgment; it will require repeated hearings to seize its spirit and to appreciate its workmanship. The first question, naturally, that will be asked by those not present at the performance, will be, what effect did the 'Requiem' produce? On this point, the physiognomy of the auditory was evidence—it expressed the most earnest attention, but was free throughout the work from the signs of excitement. Not a number created a sensational thrill: there was applause at the end of each movement, but it was very slight. Thus much

for external manifestation; but the discussion amongst amateurs and musicians was most animated, and, as usual with music, which causes more dissension than any other art, the opinions were much divided—those who proclaimed the 'Requiem' to be a masterpiece were met by a very decided opposition. We admit the dignity, the solemnity, and the devotion of the treatment—we feel that the mechanism of Herr Brahms is that of a consummate musician; but we cannot say that we were moved by the sacred strains, either sorrowfully at the pathetic phrases, or joyfully at the jubilant passages. Our impression is, that the 'Requiem' lacks inspiration and spontaneity. The music is not, indeed, vocal; the singers are taxed most severely to out-Sphor Spohr in the abuse of chromatic; and the composer resorts to unpleasant intervals, which the soloists have a difficulty in compassing. Again, somehow or other, the music is on the eve of a climax, but never attains it. Then come the crucial tests of a work—does it possess originality of conception, individuality of style? And here we reply that, instead of the ear being absorbed in the development of the score, our attention is distracted by the remembrance of familiar effects. Now, there are Mendelssohnian touches; anon, of Bach and Beethoven; and Rossini's 'Stabat Mater,' is included in the reminiscences. The instrumentation is masterly throughout; the oboe treatment of Beethoven in the "Florestan" prison air, in 'Fidelio,' and of Mendelssohn in the 'Elijah,' has haunted Herr Brahms; and no wonder. The harp is, perhaps, not an instrument for the service of the dead, but the composer has artfully turned it to agreeable account as a relief to the continuous chromatic scales. Numerous points of orchestration, displaying fancy and *finesse*, could be cited; many ingenious devices could be quoted, that of iteration especially, to which it is not so easy to resort appropriately, as may be supposed. Technically and aesthetically, the 'Requiem' is the production of no ordinary musician, even if it cannot be called the inspiration of a master-mind. The execution was, on the whole, creditable.

CONCERTS.

MR. WILLIAM CROWTHER ALWYN'S Mass in F, which was played some two years since in St. James's Hall, was given at the Crystal Palace on the 29th ult., for the first time. The composer is yet young, and was a pupil of the Royal Academy of Music. Regarded as an exercise in the sacred school, his work shows that he has studied, but not a sign of creative genius is to be found in it. Signor Rendano executed the D minor Pianoforte Concerto of Mendelssohn, but did not remove the impression made by his performance of the G minor work at the first Philharmonic Concert, namely, that his mechanism is most expert, but that his readings are not in accordance with those associated with our recollections of the composer's playing. The overtures were Mendelssohn's 'St. Paul,' and Schumann's 'Genoveva.' The singers were Miss E. Wynne, M. Severn, Messrs. Lloyd and Lewis Thomas. Mr. F. H. Cowen's new Symphony, No. 2, in F, will be produced this day (April 5th).

At the Monday Popular Concerts, on the 31st ult., the string quartets were by Beethoven (C sharp minor, Op. 132) and Haydn (Op. 20, No. 4). Mr. Halle played Beethoven's Sonata in E sharp major, Op. 78, and with Herr Joachim, Schubert's Fantasia in C major, Op. 159. Mr. E. Lloyd was the vocalist. The scheme on the 29th included Herr Brahms's string sextet, executed by MM. Joachim and Ries (violins), Straus and Zerbini (violas), and Daubert and Piatti (violincellos). Mr. Halle performed Beethoven's Sonata *Appassionata*, in E minor, Op. 57. Beethoven's String Trio, Op. 8, for violin, viola, and violoncello, was the concluding piece. Miss Whinery was the singer, and Sir J. Benedict the accompanist. Two more concerts (to-day and next Monday) and the season will be closed.

Rossini's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise' were performed by the Royal Albert Hall choir on the 2nd inst., conducted by

Mr. Barnby. The solo singers were Madame Otto Alvsleben, Madame Patey, Mr. Cummings, Signori Bettini and Agnesi.

On Thursday evening, Mr. W. Carter's choir executed the 'Messiah,' with Mesdames Lemmens and Patey, Mr. Cummings, and Signor Agnesi, as solo singers.

The last of Mr. John Boosey's Ballad Concerts took place on the 31st ult., conducted by Messrs. Hatton and Lutz, with Mesdames Wynne, Spiller, Pratt, and Patey, Messrs. Nordblom, Pyatt, and Santley, as chief singers, and Mr. Sydney Smith, pianist.

At the concert of the Royal Albert Hall Amateur Orchestral Society last night, the Duke of Edinburgh President, the programme included the first movement of Schumann's Symphony in B flat, the overtures to 'Oberon' and 'Masaniello,' and the Amoretten Tanze Waltz. The singers were the Moray Minstrels, Mdlle. Isabelle Limia, and Count Epineuil.

The St. Thomas's Choral Society, of 200 voices, performed Sir Michael Costa's oratorio, 'Naaman,' on the 3rd inst., at the Hanover Square Rooms, conducted by Signor Randegger, with Mr. Willing at the organ and Mr. Bending at the pianoforte. The principal singers were Miss Spiller, Miss J. Jones, Miss A. Butterworth, Miss B. Griffiths, Messrs. H. Guy, Greenhill, and Wadmore.

The Welsh Choral Union had a concert last Monday at the Hanover Square Rooms, conducted by Mr. John Thomas, with Mrs. H. Davies, Mr. W. H. Thomas, and Signor Tito Mattei, at the pianoforte. The leading singers were Mesdames E. Wynne, N. Gaetano, and Watts Hughes; there was also a band of harps.

At Herr Carl Deichmann's evening concert, at the Hanover Square Rooms, on the 1st inst., the violinist played J. S. Bach's *Suite* for orchestra in D major, and in his own MS. Concert-stück with full orchestra; he also introduced two MS. songs, words by Reineck, which were sung by Herr Elmenhorst. Herr Deichmann is an expert executant and a good composer. Madame Tellefsen, the other vocalist, gave Swedish songs pleasingly. Mr. Manns was the conductor, and Mr. Walter Bache and M. Tellefsen were the accompanists.

Musical Gossip.

Bach's 'Passion Music' will be performed during Holy Week at the Royal Albert Hall, on the 7th, 8th, 9th and 10th inst.; on the 12th, Handel's 'Messiah' will be given, under Mr. Barnby's direction. On the 9th (Wednesday) will take place the forty-first annual performance during Passion Week, of the 'Messiah' at Exeter Hall, by the Sacred Harmonic Society, conducted by Sir Michael Costa. There will be three representations next week at the Royal Italian Opera. The 15th, at Drury Lane, will be the opening night of Her Majesty's Opera. The last of the Monday Popular Concerts will be on the 7th, and Mr. Pridenau's final Pianoforte Recital on the 8th.

THE collection of rare antiquarian music, formed by the late Mr. Oliphant, Hon. Secretary of the Madrigal Society, is to be dispersed by auction by Messrs. Puttick & Simpson, in the middle of April. Amateurs of the madrigals of the Elizabethan era will have a good opportunity of enriching their collections, as Mr. Oliphant, in his position of Hon. Secretary of the Ancient Madrigal Society, was a most industrious compiler.

THE Bradford Festival Choral Society gave a fine performance of 'The Creation' on Monday night, the 31st ult., to a large audience, in St. George's Hall, Bradford. The principal soprano was Miss Crichton, a young lady of whom the local press speak in high terms. The bass solos were sustained by Mr. Thornton Wood, a member of the Society.

A PERFORMANCE of Handel's 'Passion Music' will be given at St. Saviour's, Haverstock Hill, on Thursday, the 10th inst., at 7:30, by the London Church Choir Association.

HERR HANS VON BÜLOW, the composer and

pianist from Munich, will make his first appearance in this country on the 28th inst., at the third Philharmonic Concert, and will play the Emperor Pianoforte Concerto of Beethoven.

THE Birmingham Festival Choral Society had a concert at the Town Hall on the 27th ult. The programme comprised a selection from Sir Michael Costa's 'Eli,' the solos by Miss E. Wynne, Madame Patey, Mr. Vernon Rigby, and Mr. Lewis Thomas; and a Cantata by Mr. Anderton, 'The Song of Deborah and Barak,' which was first heard at the Solihull Musical Festival of July, 1871: the work met with a favourable reception, and the composer was called for. Some excerpts from Handel's 'Solomon' ended the concert, which was conducted by Mr. Stockley, who so ably prepares the local chorists for their festival labours.

THE musical associations in Worcester are increasing; besides the Festival Class of Mr. Done, the cathedral organist, the Amateur Musical Society and the Dramatic and Musical Society, a Musical Union has just been established, with Mr. E. J. Spark as director.

IN addition to the Hereford and Birmingham Festivals in the autumn, there will be one at Bristol, beginning on the 20th of October and ending on the 24th, with Herr Halle as conductor. Mr. Vernon Rigby has been engaged as leading tenor.

THE 'Corsair,' noticed in last week's *Athenæum*, is not the first opera composed by Mr. Charles Defell, who is an amateur connected with the Civil Service. He produced a one-act operetta at Covent Garden Theatre, when it was under the direction of the Royal English Opera Company, Limited, on the 13th of December, 1865, called 'Christmas Eve,' the chief characters sustained by Madame Florence Lancia, Madame Emma Heywood, Mr. D. Meranda, and Mr. Aynsley Cook. It had an allegorical libretto, which did not, however, please.

THE exactions, vanity, and selfishness of operatic "stars" have been the constant subject of animadversion and protest, and it is but just, therefore, that any act of a *prima donna* of note, showing the existence of truly artistic feeling and noble disinterestedness, should be duly recorded. It is with pleasure that we announce that Madame Nilsson-Rouzaud has abandoned her intention of giving a series of representations in Brussels, thereby sacrificing an engagement of no less than 200*l.* per night, for the sake of keeping her word with the deceased composer, Michael Balfe, to create the part of Edith Plantagenet in his posthumous opera, 'Il Talismano.' Madame Nilsson-Rouzaud is now in Paris, studying the music and preparing herself to undertake this new character, prior to her coming to London for the rehearsals.

At the request of M. Quélus, formerly director of the Théâtre de la Monnaie in Brussels, who has gratuitously undertaken to resume the management on behalf of the artists and officials until the new Impresario is appointed, M. Faure has consented to give some representations prior to his coming here for the Royal Italian Opera, the first of which took place on the 29th ult., in the 'Hamlet' of M. Ambroise Thomas. The receipts of Herr Wagner's 'Tannhäuser,' from a maximum of 129*l.*, fell to 76*l.* at the fifteenth performance; but at Antwerp his 'Rienzi,' produced on the 26th, bids fair to be a great success. M. Roussel, the tenor who sustained the title-part, was efficient in the forcible passage, but failed in the Prayer of the fifth act; Madame Wery pleased much in the character of Adriano. A new oratorio, by M. Pierre Benoit, of Brussels, called 'De Oorlog' ('The War'), with Flemish words, is in preparation, to be conducted by the composer, who is one of the leading Belgian musicians.

HERR WAGNER has fared badly at the Scala, in Milan, with 'Lohengrin.' After three most stormy representations, the opera has been withdrawn. The conflict each night was a hard one. The cries of the opponents, "Basta! basta!" accompanied by hisses, were met by the composer's admirers with "Vergogna! vergogna! alla porta," and physical force was used; but the most significant sign of the victory of the opposition is that the receipts fell from 440*l.* the first night to 96*l.* Signor Campanini, the tenor, who created the part of Lohengrin at Bologna, won the favour of the auditory, and M. Maurel, the baritone, was also appreciated; but Mesdames Krauss (Elsa) and Edelsberg (Ostruda) were weak. Complaint is made of the band and chorus as having no heart for the music. The *Trova-tore* and *La Gazzetta Musicale* agree in condemnation; but the *Gazzetta dei Teatri* defends the opera. All, however, unite in praising certain numbers, such as the opening prelude, the *finale* of the first act, and the prelude of the third act. The score had 1,061 bars cut out at first, and afterwards one third was excised, but with no alteration of public opinion. Verdi's 'Ballo in Maschera' was presented to supersede 'Lohengrin,' and the audience shouted "Viva Verdi!" until they were hoarse. It is quite evident that partisanship and nationality had some influence in the adverse decision.

THE new three-act *opéra-bouffe*, 'La Rosière d'Ici,' the libretto by M. Armand Liorat, the music by M. Léon Roques, was produced on the 27th, after having been excised by the *ciseaux* of the censors and mutilated by the "sabre" of the Military Governor of Paris, for it appears the unfortunate author escaped Scylla only to be wrecked on Charybdis. In fact, all the piquant points which made the popularity of the 'Timbale d'Argent' and 'Abélard and Héloïse,' were taken by the authorities as grounds for rendering 'La Rosière' as innocuous and as innocent as a Nanterre prize-winner is assumed to be. Nothing was left but the *finesse* and vocalism of Madame Judec; but even her joyous laugh scarcely sufficed to save the novelty from condemnation. She plays a "Child of the Regiment," the adopted one of the dragoon of Angoulême, sings soldiers' ditties, with trumpet *obbligato*, "La Chanson de l'âne" (imitating the braying of the animal), and, finally, has a Vowel air, in which, on the *a e i o u*, she produces divers tones of laughing and crying; the lady has also a drunken scene. The plot simply turns on the competition of two villagers for the post of *bailli*, the lord of the manor deciding that the office should fall to the one who would present at the château the most attractive *rosière*. Hence the rivalry between Lucette (Mdlle. Massat) and Mdlle. Fanfare (Madame Judec). The former is not precisely a dragon of virtue; but Fanfare avoids being the winner, not choosing to come in contact with the *seigneur*. There is no *dénouement*, and who is to be the *bailli* no one knows at the end of the piece and nobody cares. M. Roques, the composer, is very unlucky, not only in his music, for after having been a long time accompanist at the Bouffes-Parisiens, he has lost his place, the Society of Authors having put in force their rule that no director or official of a theatre can produce his own operas or pieces.

THE Leipzig Gewandhaus Concerts have closed the cycle of their performances by executing Beethoven's Ninth Symphony (Choral) in their twentieth programme. During the season the subscribers have had seven of the Symphonies of Beethoven, three of Schumann, two of Schubert, two of Mozart, one of Mendelssohn, and one of Herr Raff.

DRAMA

Dramatic Gossip.

A VERSION, in three acts, of Shakspeare's 'Much Ado about Nothing,' has been produced at the Holborn Theatre, and has afforded Mr. Creswick an opportunity of doubling the part of Benedick with that of Dogberry. Whatever interest attaches to this experiment, which is made, we believe, for the first time, is dissipated by the conditions of the performance. The secondary and subordinate parts are being played with more than average stupidity and ignorance. There is, moreover, a

good deal to be said against such mutilation of Shakspeare as is involved in reducing five acts of 'Much Ado about Nothing' into three, though for this course of treatment ample precedent may be advanced. The Dogberry of Mr. Creswick is positive and pragmatical, but the actor is over conscious. His Benedick is airy and sprightly. Miss Carlisle's Beatrice gives a much higher idea of the talents and capacities of the actress than any part in which she has previously appeared. It is bright, gay, and high-spirited, without being boisterous. One or two only of the remaining imperfections are above contempt.

'THE LADIES' BATTLE' has been withdrawn from the Opéra-Comique, and has been replaced by a translation of a French *proverbe*, and Mr. Buckstone's comic drama of 'Nicholas Flam, Attorney-at-Law.' 'Harmonious Discords,' as the first piece is called, is not devoid of sprightliness. Like most works of the same class, it shows a scene of courtship between two persons, who, after ranging over the gamut in every variety of discordant effort, end in a harmony that is very good while it lasts. It was indifferently acted by Mr. H. St. Maur and Miss Rose Berend. Mr. Buckstone's comic piece is of rather a nondescript nature, and has had time, since it was first played at the Haymarket in 1833, to become thoroughly old-fashioned. It is, however, a rather ingenious specimen of adaptation, the original being 'L'Enfant Trouvé' of Picard, and its performance towards the close elicited loud laughter. Mr. Fisher's Nicholas Flam is a good piece of acting. Fairly efficient support was afforded by Miss Harriet Coveney, Mr. Perrini, and Mr. Becket.

MR. H. J. BYRON has recovered from an illness which kept him for a few days from the stage. He has, we understand, finished a new comedy, destined to one of the London theatres. A second piece from his pen has been secured by Mr. and Mrs. Billington, who will shortly make their appearance in it at the Prince of Wales's Theatre, Liverpool.

THE prospective arrangements at the Olympic Theatre include the production of a dramatic version of Mr. Wilkie Collins's new story of 'The New Magdalen,' prepared for the stage by the author.

A DRAMATIC rendering of the story of 'The Wandering Jew,' by Mr. Leopold Lewis, is forthcoming at the Adelphi Theatre.

CONSIDERABLE changes in the company of the Queen's Theatre will take place ere long. Mr. George Rignold, long the mainstay of the company, will go to the Court Theatre, and Mr. Ryder and Miss Wallis, a young *débütante* of some promise, will migrate to Drury Lane.

MR. AND MRS. ROUSBY have made a brief appearance in 'King Lear,' on the occasion of Mr. Chatterton's annual benefit at Drury Lane Theatre. Mr. Rousby played the King and Mrs. Rousby Cordelia. Neither performance is likely to add to the reputation of the actor. Those qualities of tenderness and grace of manner which Mrs. Rousby shows in Cordelia she has long been known to possess. Mr. Rousby's King Lear is tame, spiritless, and commonplace. Actors with a regard for their reputation should be careful how they challenge criticism in Shakspearean tragedy. If managers were open to remonstrance on such a subject, we might urge the cruelty of forcing a number of people engaged to play in spectacle, pantomime, and farce, to appear in characters every one of which demands for its proper presentation months of study. Such conceptions as Albany, Cornwall, Kent, Edmund, or Edgar, are not like so many dominoes, that can be taken down in Carnival time, used, and hung again in a closet. The best wish we can express with regard to the Shakspearean drama is that, until we have learned to reverence, it may be left alone.

THOSE who have traced the career of M. Sardou know how irrepressible is his tendency to appropriate the thoughts and ideas of others. Not one of his plays can claim originality in the highest

sense of the word. It will, accordingly, astonish few to hear that Andréa or Agnes, his latest novelty, is in its two first acts an almost literal translation of 'Eine Familie,' by Madame Birch-Pfeiffer.

Le Figaro draws attention to the fact that while the French Government has refused to licence 'L'Oncle Sam' of M. Sardou, for fear of injuring American susceptibilities, the Americans have shown how unnecessary is such squeamishness, by arranging for the speedy production of the play in New York.

THE revival of M. Octave Feuillet's comedy of 'Dalila,' at the Théâtre Français, forms a portion of the arrangements for the débuts of Madame Sarah Bernhardt. At its first production at the Vaudeville, in 1857, the part of the siren heroine was taken by Madame Fargueil, fifteen years ago the best exponent that could be desired. When, a dozen years subsequently, 'Dalila' was appropriated by the Comédie Française in virtue of the rights over pieces suited to its requirements at whatever theatre they may have been produced, which is conferred upon it by its charter, Madame Favart played Dalila without in any way impairing the reputation of her predecessor. To follow two such artists is a dangerous experiment for a young actress. The exposition of Mdlle. Bernhardt accordingly, though not wanting in intelligence, is pronounced deficient in passion and in fascination. This is easily credited by those who remember the languishing and slightly monotonous style of Mdlle. Bernhardt during her stay at the Odéon. M. Maubant plays Sertorius, first enacted by M. Lafontaine; Mdlle. Croizette is charming in the rôle of Marthe; M. Febvre is Roswine; and Mdlle. Dinah Félix, Mariette. An admirable piece of acting is the Carnioli of M. Bressant.

'LES CROCHETS DU PÈRE MARTIN' of MM. Grangé and Cormon (the original of 'The Porter's Knot') has been given at the Ambigu-Comique. M. Paulin Ménier obtaining considerable success in the rôle of Père Martin. It is said that the performance of M. Ménier in this character has recommended him to the notice of MM. Ritt and Laroche for Triboulet, the one rôle still unassigned in the cast of 'Le Roi's Amuse,' with which the new Théâtre de la Porte Saint-Martin will re-open.

THE following are the leading features of the cast of the new comedy of MM. Gondinet and Deslandes, 'Suzette,' in rehearsal at the Vaudeville: Madame de la Verberie, Madame Fargueil; Roger de Guerches, M. Abel; Baron de Brossac, M. Parade; Marquis d'Orbeccha, M. Saint-Germain.

'TRICOCHE ET CAOLET' has been revived at the Palais Royal, with MM. Brasseur and Gil Pérès in their original rôles. At the rival house, the Variétés, 'Les Clochettes' has been revived, with Madame Chaumont and M. Dupuis.

SWITZERLAND contributes so little to dramatic art, that the announcement of the production of a new play at any of the Swiss theatres is almost unknown. An original comedy by M. Charles Besançon, entitled 'Pas de Lettre,' has been given, however, at Geneva, and has obtained a triumphant success.

ANTIQUARIAN NOTES

Periods of English.—If Mr. Furnivall wants a word, it is *New*. Take his periods thus:—1. Anglo-Saxon, i.e. Englisce, or what may be called *Old English*. 2. (Transition), say *New English*, 1100—1250. 3. Early English, 1250—1526. 4. Middle English, 1526—1674. 5. Modern English. For myself, I should prefer to transpose *New* and *Early*; I would call the English of Henry the First *Early*, and the English of Chaucer *New*, for he founded the language of Spenser and Shakespeare. A. H.

TO CORRESPONDENTS.—J. P.—T. I.—A. H.—C. E. E. V.—J. C.—M. C.—A. S.—E. C.—W. H.—R. A. P.—W. L. R.—R. H. S.—H. A.—M. D. W.—received.
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